APRIL 1, 1916 TEN CENTS

THE NEW YORK CLIPPER

Oldest Theatrical Journal in America

Founded in 1853 by Frank Queen

NEW POPULAR SONG OF POPULAR TEXT NOW BEING SUNG EVERYWHERE

DON'T BITE THE HAND THAT'S FEEDING YOU

WHENEVER AND WHEREVER SUNG IT IS FOLLOWED BY WILD APPLAUSE

BOSTON 181 Tremont Street | CHICAGO 145 N. Clark Street | LEO. FEIST, Inc. 135 W. 44th St., New York | PHILA. Broad & Cherry | ST. LOUIS 7th & Olive Sts. | 'FRISCO Pantages' Building

AT THE NEW YORK THEATRES.

LYCEUM WEST 45th STREET. Evgs. 8.30. Mats. Thursday and Saturday at 2.20.
CHARLES FROHMAN.....Manager.
Charles Frohman & David Belasco present a New American Play,
THE HEART OF WETONA
By GEORGE SCARBOROUGH.

GAIETY Broadway and 46th St. Evenings, 8.25 Matinees, Wed. & Sat., 2.25.
KLAW & ERLANGER.....Managers
COREY-WILLIAMS-RITER, Inc., Present
Mrs. Fiske In the New Comedy **Erstwhile Susan**
By MARION DEFOREST.

HUDSON W. 44th St., near B'way. Evgs. at 8.20. Mats. Wed. & Sat. 2.20.
OLIVER MOROSCO Presents
The Cinderella Man
A New Comedy by Edward Childs Carpenter.

LONGACRE W. 48th St. Bryant 23. Evenings 8.30, Matinees Sat. & Wed. 2.30.
COHAN & HARRIS present
Leo Ditrichstein
In His Comedy Success **"THE GREAT LOVER"**

LIBERTY THEATRE. W. 42d Street. Evgs. at 8.15; Mats. Wed. & Sat. 2.15
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the Musical Play **SYBIL**

CANDLER 42d St., near B'way. Evenings 8.15. Matinees Wednesday & Saturday at 2.15
COHAN & HARRIS Present
The House of Glass
Mon., Mch. 3, JOHN GALSWOTTHY'S
JUSTICE, with JOHN BARRYMORE.

B. F. KEITH'S PALACE Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-$1-$1.50
NORA BAYES
HOUDINI, Eddie Leonard, "Nursery Land," Allen Dinehart, Chas. Howard, Alfred and Sigrid Naess, Danube Quartette, Roger Gray & Co.

FULTON 46th STREET W. of BROADWAY. Evenings at 8.15. Matinees Wednesday and Saturday, 2.15.
HACKETT & TYLER present
THE MELODY OF YOUTH
A romantic Irish comedy by Brandon Tynan.

HIPPODROME
Management CHARLES DILLINGHAM.
World's Greatest Show —— Lowest Price.
MAT. DAILY 2:15 25c. to $1.00 | **HIP HIP HOORAY** SOUSA & BAND | SENSATIONAL ICE BALLET | EVGS. 8:15 25c to $1.50
1,000 People—100 Wonders
Staged by R. H. BURNSIDE.
SUNDAY NIGHTS—SOUSA AND HIP NOVELTIES

EMPIRE Broadway & 40th Street. Evenings, 8.20 Matinees Wed. and Sat. at 2.20
CHAS. FROHMAN.....Manager.
ELSIE FERGUSON
In HALL CAINE'S ENTHRALLING PLAY **MARGARET SCHILLER**
Tues., April 4—**RIO GRANDE**, by Augustus Thomas.

REPUBLIC W. 42d St. Evgs. 8.20 Mats. Wed. & Sat. 2.20
A. H. WOODS PRESENTS
COMMON CLAY
JOHN MASON and JANE COWL

BELASCO West 44th St. Evenings 8.30. Mats. Tuesday, Thursday and Saturday, 2.20.
DAVID BELASCO presents
THE BOOMERANG
"Booms laughter market."—EVE. MAIL.

NEW AMSTERDAM W. 42d St. Evgs., 8; Mats., Wed. & Sat., 2. Klaw & Erlanger, Mgrs.
HERBERT TREE IN
"KING HENRY VIII"
Sir Herbert Tree's Shakespeare Tercentenary Festival,

GEO. M. COHAN'S THEATRE, B'WAY & 43d STREET. Evgs., 8.15. Mats., Wed. & Sat. at 2.15.
KLAW & ERLANGER.....Managers
HENRY W. SAVAGE Offers **MITZI IN POM POM**
With TOM McNAUGHTON
and 50 other Fun Makers in the new Comic Opera, by Anne Caldwell. Score by Hugo Felix. Settings by Jos. Urban.

COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This Week, THE AL. REEVES SHOW.

SHUBERT THEA. 44th W. of B'way. Phone 8439 Bryant. Evenings, 8.15. Matinees Wed. & Sat., 2.15.
JOSEPH BROOKS Presents
THE GREAT PURSUIT
By C. HADDON CHAMBERS
With an Extraordinary Star Combination

COMEDY 41st, East of B'way. Phone, 5194 Bryant. Evgs., 8.15. Mats. Tues. & Sat., 2.15.
THE FEAR MARKET
By Amelie Rives (Princess Pierre Troubetzkoy)
With a Distinguished Cast.

CASINO B'way & 39th St. Phone, 3846 Greeley. Evgs. 8.15. Mats. Wed. & Sat., 2.15.
Most Charming of All Viennese Operettas,
THE BLUE PARADISE
With **CECIL LEAN**

LYRIC 42d, W. of B'way. Phone 5216 Bryant. Evgs. 8.20. Matinees Wed. and Sat. 2.20
ABE—LAST WEEK—MAWRUSS
POTASH AND PERLMUTTER IN SOCIETY
Monday April 3 **KATINKA** Will move here from 44th St. Thea

44th St. THEATRE. Just W. of B'way. Phone Bryant 7292.
Evenings, 8.20. Mats. Wed. & Sat., at 2.20.
Moves to Lyric Thea., Mon. April 3
THE MUSICAL PLAY **KATINKA**
By HAUERBACH and FRIML, authors of "High Jinks" and "Firefly."

BOOTH THEA. 45th, W. of B'way. Phone 6100 Bryant. Evgs. 8.30. Mats. Wed. & Sat. 2.30
A Satirical Melodrama of the Movies
PAY-DAY
With Irene Fenwick and Vincent Serrano

WINTER GARDEN B'WAY & 50th Phone 2330 Circle.
Evgs. 8. Mats. Tues., Thurs. & Sat., 2.
ROBINSON CRUSOE JR.
WITH **AL JOLSON**

39th ST. THEA., near B'way. Phone 413 Bryant. Evgs, 8.30. Mats. Wed. and Sat. 2.30.
LOU-TELLEGEN
In the Hit of His Life,
"A KING OF NOWHERE"

MAXINE ELLIOTT'S 39th near B'way. Phone 1476 Bryant. Evgs. 8.15. Mats. Wed. & Sat. 2.15.
"SEE AMERICA FIRST" A COMIC OPERA

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

ASBESTOS CURTAINS AND PICTURE BOOTHS.
C. W. Trainer Mfg. Co., 75 Pearl St., Boston, Mass.

CARNIVAL FRONTS AND SHOW BANNERS.
D. C. Humphrys Co., 913 Arch St., Philadelphia, Pa.

MUSICAL BELLS AND NOVELTIES.
Edwin R. Street, 28 Brook St., Hartford, Conn.
R. H. Mayland & Son, 54 Willoughby St., Brooklyn, N. Y.

MUSICAL SPECIALTIES.
J. C. Deagon, 3800 N. Clark St., Chicago, Ill.

MUSICAL GLASSES.
A. Brauneiss, 1012 Napier Av., Richmond Hill, N. Y.

PRINTING OF ALL KINDS.
"Planet" Show Print & Eng. House, Chatham, Ont.

SCENERY AND SCENIC PAINTERS.
Howard Tuttle, 141 Burleigh St., Milwaukee, Wis.

SCHELL'S SCENIC STUDIO
581-583-585 South High St., Columbus, O.

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

THE SINGING AND SPEAKING VOICE.
Theo. Van Yorx, 21 W. 38th St., New York, Tel., Greeley 3701.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York.

THEATRICAL GOODS.
Boston Regalia Co., 387 Wash. St., Boston, Mass.

THEATRICAL PROPERTIES.
E. Walker, 309 W. 39th St., New York.

VENTRILOQUIST FIGURES.
Ben Hobson, 910 Prospect Ave., N. Y. C.

WIGS, BEARDS AND MUSTACHES.
Percy Ewing Supply House, Decatur, Ill.

(In answering ads. please mention CLIPPER.)

IMPORTANT—Everett J. Evans, Composer-Arranger, formerly with Harry Von Tilzer Co., 125 W. 43d St., now located in Astor Theatre Bldg., 45th St. & Broadway, Suite 506. Music written to song poems and published.

New Songs---Great Songs---For You
Willie, Willie, Please Get Wise—At Twilight—When a Heart Just Can't Forget—Let's All Be Game and Join the U. S. Army—Poor Little Lovelorn Girl—A Message from Mother—I Want You, Honey, I Sho' Do—That Williken, Gilliken, Billiken Rag—Lovers' Lane, Saint Joe—It's Broadway at Nighttime for Mine—The Dawn of Peace—While the Stars Were Twinkling—If Rain Makes Everything Beautiful, Why Don't It rain On Me—Forget the Roses that I Gave to You—Whistling Sue—I'm Going to Try to Be Good.
FREE MSS. COPIES of these new, unpublished songs sent on request of any recognized professional.
KNICKERBOCKER HARMONY STUDIOS
Gaiety Theatre Bldg., 1547 Broadway, N. Y. C.

100 THREE SHEETS
made from your own copy, one color of ink, for
$9.00
200 for $15; 300 for $20; 500 for $30; 100 in two colors for $13. Union label printing. Send for price list of other printing at proportionate prices. Route book, 10c. Satisfaction guaranteed.
THE GAZETTE SHOW PRINTING COMP'Y
MATTOON ILL.

B B & B Special Wardrobe Trunk
5 Ply Fibre Covered
N. Y.: Chas. E. Mack, 1578 B'way. Chicago: Marshall, Field & Co. **$37.50** Send for Catalogue
B B & B TRUNK CO., Pittsburg, Pa.

BILLIE MARLOWE
Leading Woman
MANHATTAN PLAYERS
Management
PAUL HILLIS

HOW TO GO ON THE STAGE
Vaudeville, Drama, Moving Pictures
A $30.00 Course in Acting reprinted in book form. The most complete course in Acting ever published for the price. Will send a copy of this book for $1.00. Circular free. Add. C. FREVOLI, 148 Mulberry St., Cincinnati, O.

WANTED THOMAS ALEXANDER THOMPSON Actor, married to DELIA CALLAHAN, in So. Brooklyn, 1890, kindly call on ROBERTS & HEPBURN, 115 B'way, N. Y.

WIGS For STREET and STAGE WEAR
Made to order from $5.00 to $100.00.
We Specialize in Stock Wigs.
Room 1312
The Wiggery 17 N. State St. Chicago

WIGS For Theatrical and Circus Wear. Complete line in stock ready for immediate shipment.
PERCY EWING SUPPLY HOUSE, DECATUR, ILL.

MAGIC ACTS FOR SALE CHEAP We Buy and Sell or Exchange Second-Hand Apparatus. Send 6c. for Pocket Trick. Illustrated catalog included FREE. MAGIC CO., Sta. 1, 249 W. 38th St., N. Y. C.

7 Late Parodies on "Mother," "When I Leave the World Behind," "My Little Girl," "Bom-Bom Bay," "Araby," "My Sweet Adair" and "Tennessee"—all for $1.00.
CARTER N. STAHL, 504 Ashland Block, Chicago.

WANTED To Hear From Members of STEPHENS' UNCLE TOM COMPANY, who made Michigan about 1887. Write AL. MEYERS, 743 Minnesota Ave., Kansas City, Kansas.

WANTED
Girl Freaks and Midgets for Pitt Show.
R. G. WING, 14 Pine Street, Elmira, N. Y.

MAGIC POCKET TRICK. 5c. D. ISRAEL COMPANY, General Delivery, Detroit, Mich.

WANTED, Used Seats for Motion Picture House in the country. THEATRE, Margaretville, N. Y.

SKETCH WRITTEN TO ORDER. Address MICHAEL J. FLOOD, 2620 W. Lehigh Ave., Phila., Pa

ENLARGED AND BEAUTIFIED
MOUQUIN'S
6th Ave., bet. 27th and 28th Sts., New York
MOST POPULAR FRENCH RESTAURANT
PARISIAN CAFE. MUSIC 6.30 P.M. TO 1 A.M.

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

Copyright 1916, by the Frank Queen Publishing Company (Limited).

Founded by FRANK QUEEN, 1853. NEW YORK, APRIL 1, 1916. VOLUME LXIV—No. 8 Price, Ten Cents.

RUMORS OF NEW VAUDEVILLE COMBINE AFLOAT.

WM. MORRIS CONTEMPLATES NEW CIRCUIT, IS REPORT.

PRESENT SITUATION CONTAINS MANY POSSIBILITIES.

The report is current along the Rialto that Wm. Morris, with the assistance of a few prominent theatrical men and aided by ample capital, contemplates embarking on a gigantic vaudeville venture.

The report has gained much credence since Morris spoke at the White Rats' meeting last Tuesday, March 21.

It is alleged that he suggested to the members of the actors' organization that in the event of a strike between performers and managers, the different theatres installing a picture policy would encounter strong opposition in the form of a number of theatres heretofore not playing vaudeville programs, which would immediately open with eight acts and pictures.

Maintaining that there was absolutely no reason why salaries had been "cut" in the past few seasons, save that the absence of opposition allowed the different circuits to place their own value upon the acts, Morris championed to some extent the actors' cause.

It is hardly likely that any of the legitimate houses in New York or other principal cities would undergo a change in the event of a strike.

While doubtless there are a few smaller circuits which might align themselves with a new combine, it is extremely doubtful if any of the established concerns would desert the V. M. P. A. ranks.

At the present, however, it is a matter of conjecture, and it remains to be seen what is bubbling in the theatrical pot.

The results of the election at the White Rats will in all probability settle many rumors, and will no doubt determine the attitude of the members of that organization and help in a great measure to clear the atmosphere.

In conclusion it may be said that the present situation contains many possibilities.

MAY FESTIVAL.

TWENTY-SECOND OF CINCINNATI'S FAMOUS BIENNIAL MUSICALES.

Cincinnati's twenty-second biennial May Festival occurs at Music Hall, May 2-6. Six concerts are to be given, under the direction of Dr. Ernest Kunwald. The May Festival chorus will be assisted by a chorus of eight hundred children from the public schools, and the Cincinnati Symphony Orchestra. The soloists include Florence Hinkle, Sophie Breslau, Mme. Schumann-Heink, Olive Fremstad, Edith Chapman-Goold, Morgan Kingston, Clarence Whitehill, Lambert Murphy and Arthur Middleton.

THE PENALTY FOR PLAY PIRACY.

Marie Doran calls attention of those who would come within the provisions of the law against play piracy, that although a smaller penalty was imposed upon in the case of a recent conviction, the statute provides as follows:

"Section 28.—That any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court."

M. P. CAMPAIGN FOR ACTORS' FUND.

The first of a series of benefit performances that will include many of the most noted stars of the theatre, operatic, vaudeville and moving picture worlds, is to be given at the Century Theatre during the week beginning Sunday, April 2, in aid of the motion picture campaign for the Actors' Fund. With the bill, which will include such stars as Weber and Fields in a short sketch, it has been arranged to have a novelty number acted by stars of the motion picture field.

"DANNY" SULLIVAN.

Dan Sullivan, chairman of the ball committees for the recent White Rats' ball, during the brief period of his affiliation with the organization has made an army of friends. Various other incidents in his busy life have proved his ability in handling large affairs, depending upon popularity and hustle

JAKE BOHRER ILL.

Jake Bohrer, for years leader of the orchestra of the Columbia, and now B. F. Keith's, in Cincinnati, is "laid up for repairs." Stomach trouble has forced him to break a record and take a mid-season lay off.

GRANTED DIVORCE.

Sue Milford, of Black and Milford, was granted a divorce March 11 from Henri La Vardo, of the La Vardo Booking Exchange, Grand Rapids, Mich.

A CONSISTENT LOSER.

CINCINNATI PICTURE HOUSE PILES UP $16,500 DEBT.

Jerome M. Jackson, of the film firm of McMahon & Jackson, has been made receiver of the Clifton Amusement Company, whose picture theatre on Ludlow Avenue, Cincinnati, owes $16,500, and has lost every day since it was opened. Henry Hoefle, Herman Eger, Max Ahr and Cal Crim are owners.

COLE YOUNGER DEAD.

Cole Younger, one of the Younger Brothers, who were members of Jesse James band of outlaws, died March 21 at his home in Lees Summit, Mo., after a long illness, aged seventy-two years. For several years prior to his death he had been a peaceful citizen and a devout church attendant.

SIR CHARLES WYNDHAM MARRIES.

Sir Charles Wyndham, the London actor-manager, and Mary Moore, who was long associated with him as his leading woman, were married recently. Sir Charles Wyndham is seventy-nine years old.

ACTORS' FUND BROOKLYN BENEFIT.

The first Actors' Fund benefit ever given in Brooklyn will be held under the direction of Daniel Frohman, at the Brooklyn Academy of Music, on Sunday evening, April 9. The Aborn Opera Co. will furnish its principal singers and choruses. Messrs. Keith, Albee and Martin Beck will supply some vaudeville headliners, and Mr. Frohman will present a one act drama with a star cast.

TO BURLESQUE "THE MIKADO."

When the American Federation of Musicians meet, in Cincinnati, the second week in May, a burlesque of the opera, "The Mikado," will be a feature. Istead of the usual characters in the opera, prominent personalities of the convention will be impersonated.

FAMILY, CHESTER, REOPENS.

The Family Theatre, Chester, Pa., is open for the first time after a period of eighteen months of darkness.

The interior, as well as the exterior, has been remodeled, and the theatre presents a good appearance. William Mayfair is manager.

CONWAY TEARLE

Was born in New York and never went abroad until he was seven.

His parents signed to play a European engagement, and he was sent to school over there at Carlisle. When out of school he secured an engagement at the Garrick, London, in "The Queen's Double," and then played leading man with Ellen Terry in her revival of "Much Ado About Nothing."

His next engagement was as leading man at the Drury Lane in "The Best of Friends," which ran a year, and a two years' engagement followed with Sir Charles Wyndham.

Back to America in 1905, his first engagement was with Grace George, with whom he is now playing, but many seasons and many engagements have come in between.

Recently he has received many inquiries from patriotic English folk who want to know when he will "join his regiment," etc., and it has been a common thing of late to hear himself referred to as one of the many English actors still in this country, an impression created undoubtedly by the fact that he appeared first in England.

WHITE RATS START BIG RALLY.

AT OPEN MEETING, MARCH 21.

MOUNTFORD ON TOUR.

The open meeting held at the New York clubhouse on the eve of Harry Mountford's departure for a recruiting trip to the coast and back was attended by all who could possibly be jammed into the large meeting rooms.

During the meeting two men fainted, but were quickly revived, after slight interruption of the proceedings.

At 12 o'clock Tuesday night the platform was manned by Edward Esmond, Edwin Arden, John Cope, Ernest Carr, Wm. Morris, J. W. Fitz Patrick and James Marco, amidst great applause, and the singing of the anthem.

Mr. Esmond acted as chairman, owing to the lamentable fact that Fred Niblo was obliged to attend his wife, who had suddenly been taken ill. Secretary Carr read Mr. Niblo's note of regret.

Edwin Arden was introduced as representing the Actors' Equity League, and expressed himself strongly in favor of helping the unprotected performer who needed assistance under conditions, which, he said, vary greatly from those in vogue during the early years of Mr. Arden's long stage career. He saw the pleasant relations of managers to actors dwindle away, he noted, until there now exists an unsurpassable gulf between them. "The actor weaker, the manager stronger." He wished to sound one note, not that of self-protection, but "protection of others," and quoted a reply from a prominent actor who did not wish to bother with the little fellows, as he himself was doing pretty well. To hundreds well able to protect themselves with an equitable contract there are thousands who are not, he said, and promised to devote the rest of his life to help those that cannot help themselves. His earnest eloquence throughout his address contradicted his opening statement, "The Sphynx is a silver-tongue orator compared with me." Terrific applause was his as he closed, and again, later, during the meeting, when he was obliged to leave.

At 12.18 James W. Fitz Patrick opened a speech by addressing his hearers as "brother checker players" in jocose vein, but soon settled down to stating facts. He acknowledged that he had learned a great many new things from Mr. Mountford and gained new insight into the Mountford doctrine, which had caused him to be more and more in accord with the international organizer. He said that the organization during the interregnum had laid upon its back and snored, while suffering with pernicious anæmia. Whenever it showed awakening interests a hypodermic was used to put it to sleep, and it reerted for a time again to lack of interest and to despair, which he hoped had now disappeared forever. He referred to two classes of agitators, one who agitates to destroy merely, and the other real valuable agitator, who, like a surgeon, applies the probe and the knife to cut away the growth that impeded the flow of the life giving fluid. He pointed out that conditions under which the actor is working cannot last, and because the cause of the White Rats is right they must win. The statement that the actors are artists not laborers, he attacked with vehemence, and laid particular stress upon the point that no manager would be expected to employ an incompetent actor.

"Certain actors must play certain houses by virtue of the grade of their goods, and certain managers must have certain acts for the same reason, but the eighteen shows and two-shows-a-day actor would be protected. Not temperament, but good business sense only would be considered." He endorsed Mr. Mountford's stand for a sane, safe organization, conservative to a degree and aggressive when occasion required. He wanted to exact three points from the actors: "Save your money if you can get any, you may need it," "Have faith in the organization" and "Have courage," when the time comes to stick to the principles you advocate. He referred to traitors who may malign the organization, perhaps through malice or through weakness, for a consideration, and which action he termed an "unpardonable sin." He wanted to eradicate the impression that might be spread that the White Rats were a lot of I. W. Ws., anarchists, destroyers and wreckers of their own structures, and referred repeatedly to "the company you keep." He assured his hearers that "we are going to win because we are right."

John Cope, of the Equity League, denied that he was a speaker at 12.44, but after listening for fourteen minutes to his entertaining discourse no one accepted the denial. In concise, direct statements he brought out the fact that he was in the habit to follow the dictates of the council of the League, which he represented like a good soldier, and the appreciation of the League's efforts by those whose difficulties it helped to overcome. Many disputes are settled out of court. He referred to the old, well known lesson in economics that "the price of labor left to open competition would be lowered to such a form that would make it impossible for labor to exist," and that organization was the remedy. He naively remarked: "I don't know if I am giving information, but I have to say something. The actor," he said, "objects to union methods because he don't want to be bossed. Why not let one more boss you? The stage doorkeeper, with his 'Put that cigar out,' bosses you; the stage manager, the manager, every rule and every law tells you you must not do this or that. One more boss won't hurt you! If

SID LEWIS.
"Let Him Rave."

the volunteers don't want to come in, the drafted must," he said. A bricklayer gets seven dollars a day, and a big union musician had told him that this supposed distinction between a "bricklayer" and an "artist" did not exist in the mind of any intelligent person. He expressed himself strong for the alliance of the Actors' Equity League with labor for a universal "brotherhood of man."

Next came Wm. Morris, introduced as a "manager not a member of any manager's association." The popular manager, after an ovation, told his eager audience that the time was ripe for imperative co-operation, and that the actors must stick. He contradicted some of the statements made by an actor against the policy of the White Rats by citing, in his quiet but eloquent method, several points which the actor had overlooked. "When there is no opposition the salaries go down," he said, "without reason in some houses, with good reason in others, perhaps. There is nothing like opposition to hold up salaries. In Great Britain contracts are kept," he said. In referring to the agency methods, he mentioned some of the existing conditions which had come to his personal attention during his experience as a manager. He also took occasion to advise the members to depend upon their leader, and thanked the audience, concluding with the remark "It's nice to be remembered by one's friends." Nothing but an extra bow would quiet the applause.

At 1.10 Harry Mountford started his quiet, but forceful, address, using some of the strong arguments he has at his command. He predicted that within a year, perhaps two, some of the men who were now bitterly opposed to the Mountford doctrines would be pleased to voice their sentiments on the same platform on which Mr. Morris spoke. He assured everyone that there was no personal malice against any of his opponents. There was no value to their statements about his personal affairs as having a bearing upon the vital questions at stake, and wished for the time when all managers could receive whole souled applause, such as had been accorded to Mr. Morris, from the actors to treasure in their memories. He likened the White Rats organization to a pack of fox hounds which, when on the trail five years ago were diverted by the red herring that had been drawn across the real scent, but said that they had been drawn back to the trail and would not be fooled again. He referred to a recent editorial attack on President Francis Wilson, of the Equity League, as in his own case, the penalty for crossing certain interests which resented any questioning of their methods by the agitators.

He warned against taking the advice of managers who tell the actor how to run his organization. He referred to his prediction at a meeting on May 23, 1911, that salaries would be cut, 33 to 75 per cent., also to a statement published by his opponents, June 3, 1911, that such statements were positive lies, that it would be impossible to reduce them, and he left it to his hearers to say which statement was right. He said: "If I would lead the organization to ruin with flying colors, we would be no worse off, but at present we are in the trenches, without any mad desire for fight. We are recruiting. If there are no volunteers we may have to force them in. The big actors have their troubles, but they keep quiet about it. There are many big acts canceled." He referred to instances of arrangements for booking at salaries bigger than usual, and subsequent attempts to have the matter taken up by the proper authorities.

If, he said, they don't book any White Rats after April 1 there will not be a show in the country in the vaudeville business. There won't be enough actors to go around. As to things accomplished by organized actors during his connection with the cause, he mentioned the three-fourth fares secured for actor travelers in Great Britain, and pay for matinees, also the fact that a committee from the Variety Artists' Federation had requested his return to England at the time he accepted the offer of the White Rats to again be their leader.

The question of paying dues on April 1, he touched upon by quoting a letter sent out, inviting all managers not to neglect sending in their dues, under penalty of loss of franchise. "The same thing might be applied to the dues of the actor."

"The baby White Rats, without a back bone, had grown into a giant ready to act for the actors of America." The arbitration of questions suggested recently by the managers, he said, he would gladly welcome if there was an organization capable of enforcing the finding of the committee upon the actor or the manager affected. But without enforcement the arbitration has no value. The only way to enforce it with fairness to the manager and the actor is by the "closed shop."

He referred to some of the five year and three year contracts as something that agitation had effected, and advised all those who could to sign up.

In closing he again assured his hearers of his firm belief in the fact that the actor was about to secure control and to govern and rule the profession to which he belonged.

The meeting adjourned at 1.45 A. M.

ANOTHER KEITH HOUSE FOR NEW YORK?

A representative of the Keith interests has been looking over the territory around Fox's Crotona Theatre, Bronx, New York City.

Across the street, half block away, Southwest corner Tremont Avenue and Park Avenue, is a large plot of ground owned by the F. M. Shaffer Brewing Co., who have given an option, and if the two pieces of property on Tremont Avenue can be had a popular priced house, with a seating capacity of 3,200, will be built for vaudeville.

"WRECKAGE."

"Wreckage" is the title of play by J. Hartley Manners, which Dodd, Mead & Co. have published in book form. Mr. Manners has chosen for his theme the drug habit, which he has endeavored to treat from the layman's point of view, at the same time making the work, as the author says in his preface, "An arraignment of the conditions which brought about the evil; an exposition of its dire effects on human life, and a message of hope to those who have become victims of it."

"RIO GRANDE" FOR EMPIRE.

"Rio Grande," Augustus Thomas' new play, will be given April 4, at the Empire, New York, following the engagement of Elsie Ferguson, in "Margaret Schiller."

THE NEW YORK CLIPPER

Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, APRIL 1, 1916.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

RATES.
Advertising Rates furnished on application.
SUBSCRIPTION.
One year, in advance, $4; six months, $2; three months, $1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.
Our Terms are Cash.
THE CLIPPER is issued every WEDNESDAY.
The Forms Closing Promptly on Tuesday, at 10 A. M.
Please remit by express money order, check, P. O. Order or Registered Letter. All cash enclosed with letter at risk of sender.
Address All Communications to THE NEW YORK CLIPPER,
47 West 28th Street, New York.
Tel., 2274-Madison.
Registered Cable Address, "AUTHORITY."

THE WESTERN BUREAU
of THE CLIPPER is located at Room 504 Ashland Block, Chicago, Caspar Nathan, manager and correspondent.

SOUTHWESTERN BUREAU
Al. Makinson, manager and correspondent, 1125 Grand Avenue, Kansas City, Mo.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ANSWERS TO CORRESPONDENTS.

DRAMATIC.

N. F. H., Chester.—Apply to any of the publishers or composers who advertise in this issue.

G. F R., Springfield.—Address Dick & Fitzgerald, 18 Ann Street, New York City.

G. W. S., Jersey City.—Copy need not be typewritten.

ROYALTY.—The British Government does not receive any royalty on minerals mined in Canada.

DR. F. A. B., New York.—The last reports we had from Fregoli he was in his native land, Italy, but we have not heard from him for several years.

MISCELLANEOUS.

D. A. H., West Chester. 1. In ring parlance a "knockout" is just what the word implies. One of the contestants must be "knocked out" by the other. The mere "counting out" or "throwing up the sponge" is not a "knockout." 2. Yes, just the same as if the loser was counted out.

IN A CITY not many miles from where you are there is a theatre—a "split week" theatre. Sometimes they play to capacity, more times to half filled and less than that house.

Do you know why?

That's not the only house where like conditions prevail, either, and many a manager can, may and will profit from this; even full week houses can.

The reason for such conditions is that one bill will be strong and the audience goes out and "plugs." They tell everybody to go to such and such theatre—great show, etc., etc.—they go and are pleased and satisfied. All? No, not exactly, because some couldn't attend the first half of the week, so they went Thursday, Friday and Saturday, and oh, what a "punk" bill! They went away disappointed, wondering how their friends could have recommended such a show. "'Twill be a long time before they get me again; that's the third or fourth time I've been stung," and statements of a similar character are carried home and then spread. What's the result?

The next time they want to go to a show they'll be sure to select one playing at a theatre where the general expression is "you'll always see a good show at the so and so theatre"—that's human nature—you can't get away from it no matter how you try.

The moral is: Give the people a square deal and they'll stick to you as a general proposition. Of course, there are and always will be a certain percentage "who are never satisfied."

That same general condition stands good for a performer—if a performer hands out a good act he's pretty sure to get booking, provided, of course, that there is a demand for his or her kind of act—if not "a change of act" is necessary.

It's no different than in any commercial business—you've simply got to make good, that's what brings a customer back again—confidence—surety—and a square deal.

CHRIS C. EGAN is back at his post at the Royal, in the Bronx, after a short illness.

MAX REINHARDT has made arrangements to present Langdon Mitchell's satiric comedy, "The New York Idea," in Berlin.

LEO WOOD, theatrical, incorporated at Albany, March 22, for $1,000; Belle Latheaume, Louis J. Rosett and Leo Wood.

MANAGER GEORGE H. BUBB has closed his "A Royal Slave" Co. for the season, and returned to his home town, Williamsport, Pa.

WALDO E. LEIGHTY and Nellie M. Ervine, both members of Perry's Comedians, were married March 6 at Indianapolis, Ind.

MRS. FISKE gave her seventy-fifth performance in "Erstwhile Susan" at the Gaiety, March 22, matinee.

THE
CLIPPER REGISTRY BUREAU
Enables you to register, without cost, any material you originate.
SEE COUPON ON ANOTHER PAGE.

MANAGER J. FRED ZIMMERMAN, of Philadelphia, returned last week from a six weeks' vacation spent in Florida.

POINTER FEATURE CORP., motion pictures, incorporated at Albany, March 24, for $25,000; R. L. Noah, H. G. Meier and J. H. Meeker.

MANAGER LEE OTTOLENGUI, of the Sam Shubert Theatre, Newark, N. J., will be tendered a benefit April 10. "The Unchastened Woman" will be the attraction.

THE NEIGHBORHOOD PLAYHOUSE gave its fifth and sixth performances of "Petrouchka" March 25 and 26. This Russian pantomime-ballet is meeting with deserved success.

ROBERT WARWICK has been engaged by Grace George for the role of Captain Brassbound, in her production of "Captain Brassbound's Conversion," which she will make March 29 at the Playhouse.

MANAGING & PRODUCING CO., produce plays, open air performances, general booking agents, manage theatres, incorporated at Albany, March 21, for $5,000; Albert B. Bauer, Frank H. Reynolds and Alexander Kahn.

ACCORDING to announcement from the office of John Cort, that manager has acquired the rights to "The Masked Model," and after it has undergone rewriting it will again be submitted for public approval.

"THE DAWN," a new American comedy by Geo. D. Parker, will be produced by A. H. Woods, May 1, in Atlantic City. Included in the cast are: Kathleen Macdonell, Robert Edeson, William Devereaux, Sarah McVicker and Annie Buckley.

BORN, to Mr. and Mrs. Tex Perry, a son, March 17, at Bradford, Pa.

"THE WOOING OF EVE" received its premiere March 23 at the Lyceum, Rochester, N. Y.

BILLY CRIPPS, of "The Volunteers," is ill at his home in Buffalo.

BROOKLYN will have two new theatres playing popular priced attractions next Fall.

LADDIE CLIFF will be in the cast of the coming Winter Garden show.

WASSMAN'S KNICKERBOCKER, Nashville, Tenn., a new picture house, opened March 22.

EVA FONTAINE has been engaged by F. Ziegfeld Jr. for his "Midnight Frolic," above the New Amsterdam.

ANITA STEWART, now playing in pictures, is announced for a role in the Lederer-Shubert revival of "The Belle of New York."

"JUSTICE" will open at the Candler Theatre, New York, on April 3. Corey, Williams & Riter are the producers.

SIR HERBERT TREE and CECIL KING, his stage director, have parted company after many years of association.

HAROLD ATTERIDGE, author of "Robinson Crusoe Jr.," returned to New York last week, after a month's absence in Havana.

HARRY FOX has signed a contract with Charles Dillingham, calling for two more years under that manager's direction.

"JOHN W. BLAKE" is the title of the new Irvin Cobb-Roi Cooper Megrue play, which will have an early production in Atlantic City.

THE TWILIGHT CLUB tendered a dinner Sunday evening, March 26, at the Hotel McAlpin, to Sir Herbert Beerbohm Tree.

ALFRED NOYES' drama "Sherwood," will be presented May 5 by the Dramatic Association of Adelphi College, at the Academy of Music, Brooklyn.

MARY PICKFORD broke the Sunday night house record established by Charlie Chaplin at the Hippodrome.

LENORE ULRICH, star of "The Heart of Wetona," gave a complimentary luncheon to the press at the Hermitage Hotel, March 24.

GLENMORE DAVIS is press representative for the Pavlowa pictures, which go into the Globe Theatre April 3.

"THE CO-RESPONDENT" is at present rehearsing under J. C. Huffman's direction, and will open April 6 at Atlantic City.

THE opening performance of the "Friars" will be given at the New Amsterdam Theatre, Sunday evening, May 28.

FRANK BOHM, theatrical, vaudeville and motion pictures, incorporated at Albany, March 22, for $1,000; Thomas E. Murray Jr., Elizabeth A. Reilly and Daniel G. Donovan.

KEMBLE FILM CORP., motion pictures, theatrical, was incorporated at Albany, March 23, for $75,000; M. A. Bates, J. Lavoc and G. B. Hawthorne.

CARUSO and other Metropolitan singers will go to Havana after the close of the company's engagement in Atlanta, this Spring, to take part in a season of opera beginning May 6.

KLAW & ERLANGER have arranged for the rights to a new musical play by Rennold Wolf, with the score by Louis Hirsch. The play, as yet unnamed, will be produced early next season.

LOEW CIRCUIT TO EMBRACE SYRACUSE.

PLANS COMPLETED FOR ERECTION OF LARGE NEW HOUSE IN THAT CITY.

PLOT ON SOUTH SALINA STREET SELECTED.

The Loew Circuit, through its president, Marcus Loew, has complete arrangements for the erection of a large theatre in Syracuse, N. Y.

Mr. Loew, upon his return from up State last week, was reticent as to the exact location of the new house, but intimated that the site was somewhere on South Salina Street.

It is reported that the proposed building will materialize on the vacant plot owned by Marcus Rosenbloom, adjoining the Daniel Building, which is right in the heart of the district where theatres flourish.

In an announcement made last week, Mr. Loew stated that plans were practically completed for the venture, and that the house will be the largest Syracuse has seen since the erection of the Onondaga. The office and store structure fronting in South Salina will be a high one, and the architecture will be ornamental in character.

In addition he stated that he had been trying for six years to secure a foothold in Syracuse, but up to the present had been unsuccessful.

The theatre will be similar in general construction to the new Orpheum at Washington, D. C., and the Orpheum in Boston, and will contain, among many interesting and novel features, library and clubrooms.

Thos. J. Lamb, of New York, who designed other houses for the Loew concern, is the architect.

It is believed that the policy will be vaudeville and pictures.

CHAS. K. HARRIS HAS A BIG SELLER.

A rather strange state of affairs, or you might call it one of the freaks of the music business, is befalling the Chas. K. Harris Music Co.

Not many weeks ago Meyer Cohen, general manager for Mr. Harris, thought out a scheme whereby he thought that, without the aid of professional singers, he could create a demand for a new Chas. K. Harris song entitled "All I Want Is a Cottage, Some Roses and You."

He lost no time in putting his scheme into action, with the result that orders such as have not been received in the Harris offices in many years are now being sent in. What the stunt is Meyer refuses to say. Some day he promises to let us all in on the secret.

In the meantime Louis Cohn, in charge of the professional department, says that he has many acts featuring this excellent number, and would like to hear from all singers who are using it.

THE MOST TALKED OF SONG IN THE MUSIC BUSINESS.

When the competitors start talking about a song it is a safe bet that said song is "going over," so to speak. Rubey Cowan has created quite a great deal of talk and caused a string of letters to pour into his office from some of the leading statesmen in the country. All these letters compliment him on being the publisher of such a wonderful song as "Let's Be Ready! That's the Spirit of '76." This number is being featured in more acts at the present time than any song of its kind ever published. A "surprise" campaign is about to be started on this number, and one of the leading newspapers of the country is going to do extensive work on this, the original preparedness song. It surely looks like a winner.

TWENTY-FIVE YEARS AGO.

CLARA LIPMAN was with a German stock company in Milwaukee.

THE Girard Avenue Theatre, Philadelphia, was dedicated.

JAS. J. BRADY was with "All the Comforts of Home."

BARNUM & BAILEY'S CIRCUS opened at the Madison Square Garden, New York.

"MR. WILKINSON'S WIDOWS," with Joseph Holland, Louise Thorndyke, Henrietta Crosman and Frederick Bond, opened at Proctor's Twenty-third Street, New York.

SIRE BROS. were racing "Salvini" at Guttenberg.

FRED PLAISTED AND JOHN LARGAN gave rowing exhibitions at Keith's Gayety, Boston.

GUS HILL, in his CLIPPER ad., referred any inquirers as to his financial standing to the Seaman's Bank, Bowery Bank, Bleecker Bank, Dry Dock Bank, Germania Bank and Park National Bank, of New York.

WILL ROSSITER published a song entitled "Say! Have You Had the Grippe?"

JAS. J. MORTON advertised himself, "open for a good job."

BELASCO AND FROHMAN NAMES OVER LYCEUM.

Last week an arrangement was reached between Alf. Hayman and David Belasco whereby the names of David Belasco and Charles Frohman will be linked in the management of the Lyceum Theatre.

This arrangement is the outgrowth of a sentimental friendship existing between the late Charles Frohman and Mr. Belasco and, in being instrumental in bringing about the association of the two names, Mr. Hayman has only carried out the expressed wish made by Mr. Frohman shortly before his untimely death.

RUTH BUDD IN HOSPITAL.

FALLS DURING PERFORMANCE IN CHICAGO.

While working on the rings during the Monday matinee performance at the Majestic Theatre, Chicago, Ruth Budd, formerly with the Aerial Budds, lost her balance and fell, injuring her head, spine and wrist. After receiving medical attention she was removed to the Columbus Hospital. The accident was said to have affected all the acts on the bill, as Ruth was well known and liked.

This is the second accident in about the same number of weeks, the other happening at the Fifth Avenue Theatre, New York, when she cut her head open, and, though bleeding, finished her act. The "spunk" shown was the cause of much grit. Her stoicism will probably prove a material help in effecting an early recovery. In any event, she can be assured of the well wishes of all who know her.

PEGGY O'NEILL FOR "MAVOURNEEN."

Contracts were signed this week between Peggy O'Neill and the firm of Corey, Williams & Riter, for Miss O'Neill's appearance in the Louis Parker play, "Mavourneen."

Rehearsals will begin at once, and an early production will be given.

PLAYING FULL WEEK.

Master Gabriel and company are playing a full week at Loew's American, New York, this week. The act is headlined all over the circuit.

NEW CIRCUIT'S BOOKER.

The Southwest Vaudeville Managers' Association, the new circuit in Texas and Oklahoma, is being booked by Chas. E. Hodkins, with offices in the Pantages Circuit office.

GRIFF WILLIAMS reports record business at the Walnut and People's, Philadelphia, for "Bringing Up Father." The roster includes: Louise Earl, Josephine Saunders, Elaine Gray, Vanola Melburn, Willie Stuart, J. W. Bean, Jack Atkins, J. F. Fernlock, Tony Murphy, Charles Frank, Alf. Hadlow, Evelyn Wilson, Victoria Gardner, Ray Lund, Alice Vandorn, Estelle Joyce, Margaret Poole, Marie Atkins, Mable Anderson, Jennie Edwards, Emma June, Palus Lutis, Georgie Pool.

OTTO HAUERBACH and RUDOLF FRIML, authors of "Katinka," have signed a five year contract with Arthur Hammerstein. They are to write a series of musical comedies, the first of which will be produced early in September, with Mme. Emma Trentini in the principal role.

W. H. ADONIS (Groh) filed a petition in involuntary bankruptcy, with $2,065 liabilities, including bills for advertising to various theatrical papers. Assets, $3.44.

V. M. P. A. BUSY.

The officers of the Vaudeville Managers' Protective Association are busily completing their plans to resist any demand which may be made upon them to recognize the union of actors to the extent of granting the closed shop.

All of the managers in the organization are absolutely opposed to any such arrangement, and new members to the association are reported daily, as most of those who have been invited to join, after the advantages of belonging to this organization have been properly put before them, readily recognize them.

The announcement of a number of managers not members of the United Booking Offices, but heart and soul in the V. M. P. Association, which appears in this issue, will most likely set at rest any report that these gentlemen's names were used merely as a blind. They emphatically state that they will abide by the rules of the organization, especially as several of the gentlemen have accepted official positions in the order.

Nothing further of any official nature has been given out by the V. M. P. A., and further action is eagerly awaited by those interested.

The tabulating of the White Rats by the managers will be made more difficult if the members heed the instructions given out by the officers to have them deny the fact that they are Rats when questioned. This will keep the other side somewhat in the dark as to the exact strength of the White Rats.

It has been suggested that the managers hold open meetings for the benefit of those interested in the questions at issue.

The Actors Equity League will, most likely, affiliate with the White Rats, to make it interesting for the managers of the legitimate houses and theatres.

The White Rats election results may have some bearing on the questions that may arise and upon the handling of the same. The offices of the V. M. P. A. are in the Columbia Theatre Building, New York

THE Seven Cairns Bros. will waterproof their canvas, paint and re-arrange the interior of their two cars and get everything ready for the opening of their "In Oklahoma" company, the latter part of April. Louis Elliott (Old Honesty) is in Chicago arranging for paper and railroad rates. The show will play the Northwest, as usual. Warren Cairns' trombone solo will be featured again this season, as well as Harry Cairns, saxophone soloist.

OMER HEBERT, well known musical director, in his seventh year with Lecomte & Flesher, is with the "September Morn" Co.

SHERMAN and DE FOREST have finished the Interstate time through Texas, and are glad to get out of the tamale crowd. They report things rather lively down there, and plenty of "chila." They opened at the Forsythe, Atlanta, March 27, then over the U. B. O. time through this section, up until the first week in May, then to Sherman Lake. They have a lot of performers all ready spoken for accommodations for the Summer. Eighty-four have promised to be there.

DOLL FALARDEAU has returned to New York with a new comedy act, assisted by Arthur A. Kervin.

CUTTER & HERMAN'S "Peck's Bad Boy" closed a successful thirty-five weeks' route March 11 at Fernandina, Fla. The company opened July 17 at Oyster Bay, L. I., and with the exception of a few bad weeks in the South, business was very good. The entire company arrived in New York 18.

GARNET J. SPENCER is doing Tom, with Palmer's "Uncle Tom's Cabin," which is doing a nice business up in Canada. Roster: Wm. Reap, manager; Thos. Work, agent; Harry Mock, Katherine Lewis, Miss Darrow, Miss Mock and Harry Tribilcock.

MLLE. CARRIE started on the U. B. O. time at the Hudson, Peekskill, last week.

CARL FLEMING has been with the Elliott-Fassett-Fleming act on the U. B. O. time for fourteen weeks, and will continue when Miss Fassett's voice is back in shape.

HARRY DE MARLO and lady arrived here from Japan, after seven years abroad. They played all first class theatres in Europe and the Far East.

"SELF DEFENSE" is the title of a play by Florence Spiegel, which will be given a production next season.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Cohan Revue of 1916," eighth week.
BELASCO—"The Boomerang," thirty-fourth week.
BOOTH—"Pay Day," fifth week; third at this house.
COMEDY—"The Fear Market," tenth week; fifth at this house.
CASINO—"The Blue Paradise," thirty-fifth week.
CRITERION—Viola Allen, Henrietta Crosman and Thomas A. Wise, second week; eighth week of James K. Hackett's Shakespearean revivals.
CANDLER—"The House of Glass," thirty-first and last week.
COHAN'S—Mitzi Hajos, in "Pom-Pom," fifth week.
CORT—"The Blue Envelope," third week.
EMPIRE—Elsie Ferguson, in "Margaret Schiller," ninth week; third and last at this house.
ELTINGE—"Fair and Warmer," twenty-first week.
FORTY-FOURTH STREET—"Katinka," fifteenth and last week at this house.
FORTY-EIGHTH STREET—"Just a Woman," eleventh week.
FULTON—"The Melody of Youth," seventh week.
GAIETY—Mrs. Fiske, in "Erstwhile Susan," eleventh week.
HIPPODROME—"Hip-Hip-Hooray," twenty-seventh week.
HARRIS—"Hit-the-Trail Holliday," twenty-ninth week; eighth at this house.
HUDSON—"The Cinderella Man," eleventh week.
LYRIC—"Potash & Perlmutter in Society," twenty-fourth and last week.
LIBERTY—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Sybil," twelfth week.
LONGACRE—Leo Ditrichstein, in "The Great Lover," twenty-first week.
LYCEUM—"The Heart of Wetona," fifth week.
NEW AMSTERDAM—Sir Herbert Tree's Shakesperean Tercentenary Festival, third week.
PLAYHOUSE—Grace George is in her twenty-seventh week at this house, in repertoire.
PUNCH AND JUDY—"Treasure Island," eighteenth week.
PRINCESS—"Very Good, Eddie," fourteenth week.
REPUBLIC—John Mason and Jane Cowl, in "Common Clay," thirty-second week.
SHUBERT—"The Great Pursuit," second week.
THIRTY-NINTH STREET—Lou-Tellegen, in "The King of Nowhere," second week; first at this house.
WINTER GARDEN—"Robinson Crusoe Jr.," seventh week.

WASHINGTON SQUARE PLAYERS.

Bandbox.—For the last bill of the season before going on tour, the Washington Square Players presented, Monday night, March 20, four playlets "Children," by Guy Bolton and Tom Carlton; "The Age of Reason," by Cecil Dorrian; "The Magical City," by Zoe Akens, and "Pierre Patelin," translated from the French by Maurice Relonde.

"Children," a melodrama of negro life, showed many possibilities, but was badly acted. The players shouted their lines, which had the effect of increasing the nervous tension supplied by the play itself, and many of the lines were lost. Mary Morris, in the role of the mother of the two strapping sons, was far too young. The stage setting was highly commendable, and, indeed, for all the playlets, more beautiful and artistic settings could not have been possible, even on Broadway.

"The Age of Reason" was a pleasing comedy, and Florence Enright particularly delightful. She scored a distinct and individual hit.

"The Magical City" was a vivid but realistic melodrama, and was the best acted of the four plays. Margaret Mower displayed marked ability in her role, and was excellent throughout. Edward J. Ballantine, as the poet, lacked finesse, and when it came to a show down, one could hardly blame the girl for choosing the other man.

"Pierre Patelin" was given a very fine performance by these players, and Roland Young, as the tricky notary, could not help but being singled out for special mention. The stage settings and costumes were fantastic. The playlet gave entire satisfaction.

It is worthy of note that in the two seasons this organization has been in existence, it has never wavered from its original plan of presenting "something different," and in elevating the artistic taste in drama. The four playlets given Monday night were no exception, and were, with the exception of "Children," enjoyable. *Emil.*

THE FILM THEATRES.

Strand.—Pauline Frederick, in "Audrey."
Knickerbocker.—Frank Keenan and Mary Boland, in "The Stepping Stone."
Plaza.—"One Day."
Park.—Willard-Moran Fight.
Broadway.—Hazel Dawn, in "The Saleslady."

Keith's Royal (C. C. Egan, mgr.)—Bill this week headed by Taylor Granville and Laura Pierpont. Others: Harry Tighe and Sylvia Jason, Moore, Gardner and Rose, Sinfer-Rah company, Howard's animals, Chartress Sisters and Haliday, Jas. Bernard and company, and Myrl and Delmar.

Bronx Opera House (J. J. Rosenthal, mgr.)—For this week, "Under Fire," with William Courtenay and Violet Heming.

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Bill 27-29: "The Act Beautiful," Harry Adler, Frank Whittier and company, Sinclair and Griffith, Williams and Matigan, Copeland Payton company, Harlan-Knight company, Kolb and Harland, Dorothy Meuther, O'Brien, Tilyou and O'Brien, the Sterlings, and Ray Bush and Robinson.

Miner's Bronx (George Miner, mgr.)—Clark's Rosey Posey Girls this week.

"THE GREAT PURSUIT."

Shubert (Ralph Long, bus. mgr.)—*The Great Pursuit*, a comedy in four acts, by C. Haddon Chambers. Produced by Joseph Brooks, on Wednesday night, March 22, 1916.

General Merryweather.....W. Graham Browne
Kate Merryweather.....Jeanne Eagels
Lady Harding.....Phyllis Neilson-Terry
Sir John Harding.....Montagu Love
Blossom.....Eric Nelson
Benson.....Nicholas Joy
Mark Crosby.....Charles Cherry
Mrs. Crosby.....Cynthia Brooke
Simeon Strong.....Bruce McRae
Miss Swinnington.....Dorothea Frisby
Hargraves.....Alexandra Herbert
Mrs. Gwynn-Stanmore.....Marie Tempest
Lord Airdale.....W. S. Helder
Lady Airdale.....Edith King
Scarontoni.....Arthur Holbrook
Lord Winters.....Gordon Gunniss
Lady Norton.....Alys Baldwin
Bennett.....Harry Neville

SYNOPSIS: Act I.—At Lady Harding's. Act II.—At Mrs. Crosby's. The next night. Act III.—At Mark Crosby's Chambers. The following evening. Act IV.—In Mrs. Crosby's Morning room. The next morning.

Staged by Fred G. Latham.

Not even the cast of brilliant players—Phyllis Neilson-Terry, Marie Tempest, Cynthia Brooke, Jeanne Eagels, Charles Cherry, Bruce McRae, Montague Love and W. Graham Browne, could inject the breath of life into "The Great Pursuit," for the piece is, despite its moments of delicious comedy, so old that it creaks in the joints, and its dramatic situations are more humorous than convincing.

The play is a revised and modernized version of the author's "The Idler," produced at the old Lyceum, on Fourth Apenue and Twenty-fourth Street, about twenty years ago, with Herbert Kelcey, Nelson Wheatcroft, Effie Shannon and other members of the Daniel Frohman Stock Company.

It may not be out of place to give the story of this old play. Sir John Harding, a member of Parliament, is accused by Mark Crosby and Simeon Strong of the murder of Strong's brother, Felix, ten years before in a mining camp in Nevada. Sir John was then known as "Gentleman Jack." He claimed that in the free for all fight that occurred on that fatal night, that he accidentally shot Felix, but Crosby and Simeon considered it murder. Harding had married Crosby's former sweetheart, and when she learns of the accusation against her husband, whom she dearly loves, she begs Crosby, for old time's sake, to save him. Crosby promises to get a letter from Simeon that will stop further prosecution, and Lady Harding, in her anxiety to secure it, promises to call on Crosby at his rooms for it. Her husband unexpectely calls and finds her there. There is a quarrel, but everything is settled when explanations are made. Simeon and Crosby are at last convinced that the shooting was an accident, and peace and happiness reigns again.

Phyllis Neilson-Terry was charming in the lighter moments of Lady Harding, but weak when the role demanded emotional acting. Marie Tempest was, as she always is, an artist to her finger tips. In comedy she is matched by few women on the stage. Her role, that of a butterfly widow, is small, but she made it stand out in letters of fire.

Jeanne Eagels, whose brilliant performance as Marian, in "Outcast" won her a place in this great cast, scored a success in the role of Kate Merryweather, the pretty, teasing daughter of the old general. This talented young actress has firmly established herself as a Broadway favorite.

Bruce McRae played Simeon Strong, the American, but the role was unsuited to him.

Charles Cherry, as Crosby, gave a good performance. He has grown thin since we saw him last.

Montagu Love, in the difficult role of Sir John Harding, played with force and conviction.

W. Graham Browne was admirably suited to the role of old General Merryweather. Cynthia Brooke played with exquisite charm the role of Crosby's doting mother. It is always a pleasure to see her act.

The production is a beautiful one. *Kelcey.*

Keith's Alhambra (Harry A. Bailey, mgr.)—This week's bill: "Tango Shoes," Mrs. Thomas Whiffen and company, Tighe and Jason, Bert Levy, Blossom Seeley, Roger Gray and company, Adelaide Herrmann, and others.

Keith's Bronx (Robert Jeannette, mgr.)—The stock company offers for this week, "Blue Jeans."

Elsmere (Edward Onstein, mgr.)—"Kick In" is the offering of the stock company.

Standard.—"On Trial" is the offering this week

Brooklyn, N. Y.—Teller's Shubert (Leo C. Teller & H. S. Ascher, mgrs.)—Emily Stevens, in "The Unchastened Woman," this week. "Under Fire" April 3. Cyril Maude, in "Grumpy," April 10. "The House of Glass" week of 17.

MAJESTIC (J. R. Pierce, mgr.)—The Calburn Opera Co. (stock), in "Robin Hood," this week. "The Man Who Owns Broadway" next week.

MONTAUK (Louis Werba, mgr.)—"A Pair of Sixes" this week. "Potash & Perlmutter in Society" next.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. E. M. Newman 29. The Aborn Opera Co. started its second week here 27.

ORPHEUM (Frank A. Girard, mgr.)—Bill 27 and week: Adele Rowland, George Nash and company, Pilcer and Douglas, Ben Welch, Anna Chandler, Ballet Divertissement, Quigley and Fitzgerald, Fred Ardath and company, Leipzic, Belleclaire Brothers, Lohse and Sterling, and Musical Johnsons.

PROSPECT (Wm. Masaud, mgr.)—Week of March 27 bill is as follows: Belle Baker, Lea's Winslow, Hussey and Boyle, "The Pekin Mysteries," Orth and Dooley, Harry L. Mason, Lucy Valmont and Jack Reyner, Hill and Sylvany, and Roy Harrah company.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 27: International Girl, Lyons and Yosco, Italy; Kajiyama, Japan; Glen Ellison, Scotland; Jos. De Kos Troupe, Belgium; Bernard A. Reinold company, Germany; Juliette Dika, France; Moran and Wiser, England; Reine Davies, America; Wilbur Mack and Nella Walker, America; Maggie Cline, Ireland, and Fridkowsky Troupe, Russia.

GRAND OPERA HOUSE (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Revolt" this week. "Kick In" next week.

EMPIRE (J. H. Curtin, mgr.)—The Bon Tons this week. The Gypsy Maids next week.

CASINO (Chas. Daniels, mgr.)—The Midnight Maids this week. Al. Reeves next week.

FLATBUSH (James T. Dolan, mgr.)—Bill week of 27: Una Clayton and company, Keno and Green, Galletti's Baboons, Watson and Little, Low Holtz, Carson and Willard, Gaston Palmer, and Santley and Norton.

GAIETY (Louis Kreig, mgr.)—The Parisina Flirts this week. The Tip Top Girls next week.

STAR (M. J. Joyce, mgr.)—The Lady Buccaneers this week.

CHICAGO VAUDEVILLE.

MARCH 27.

PALACE.

The McIntyres opened with remarkable marksmanship exhibition. Every conceivable kind of sharpshooting, including use of human target, held the audience spellbound.

The Harmony Trio Boys, who know how to put songs over, came second, but proved worthy of better place. They got four bows, respectfully declining encore, claiming other acts must be heard.

Bayone Whipple and Walter Huston brought back their famous "spooks."

Florrie Millership, after calling attention to her small size, sang "Wake Up America" for much applause. She showed considerable vivacity.

The Seven Original Honey Boys adhered closely to stereotyped minstrel offerings, and sang "Are You From Dixie?" "Little Gray Mother," "Dancing on the Levee," "Mollie Dear," "Good-Bye, Good Luck, God Bless You," "Your Wife," and introduced yodling specialty.

Bert Melrose did famous falling stunt, the straight getting same big laughs he got in clown outfit.

Evelyn Nesbit and Jack Clifford show considerable improvement. Evelyn sings two songs, one to Jack, then they enter wild dances.

Mike Bernard and Sidney Phillips repeat last year's offering. Mike wallops the piano while Sidney sings.

Nederveld's baboons did wonders on plain and motorcycles, closing good bill. *Casper.*

MAJESTIC.

The Yardys opened bill with gymnastic act, embracing difficult bar deeds.

White and Clayton, in songs and eccentric dances, deserve better spot. They sang "Alabama Jubilee" and "Every Little Bit." Their dancing took audience off its feet.

Sixteen Navassar Girls, musical act, went big. "My Old Home Town in Ireland" was rendered splendidly.

Beatrice Herford offered a new line of talk which was entertainng. "Telephone Tangle" needs new material.

Ruth Budd's ring act was interrupted by a serious accident.

McIntyre and Heath scored the hit of the bill with "Man from Montana."

Ideal closed bill with fancy swimming and diving. *Block.*

McVICKER'S.

William Morris, comedy cyclist, opened the bill, doing great.

Frances Dyer sang "Hello, Hawaii," "Mother's Rosary," "Mexico" and "Morning, Noon and Night," to great advantage.

Schepp's Circus, including dogs, monkeys, ponies and kicking mule, did immensely.

Sabott and Wright offered dances in picturesque manner to good results.

Reese and Basse sang operatic selection and "Siam," "Cider Time," "Same Sweet Girl," "Your Wife" and "Little Bit of Heaven," to much applause.

Bessie Rempel and company presented comedy act, entitled "Cheaters," scoring heavily.

Hufford and Chain were the hit of the bill, singing "My Jennie Dear" and "Santa Fe."

The Gregory Troupe of boop jugglers and rollers offered routine of good tricks in lightning manner.

Leroy and Cahill replaced Thornton and Corlew and did well. *Block.*

KIRALFYS TO REVIVE SPECTACLES.

ALBERT E. KIRALFY TO PRODUCE

OPEN AIR SPECTACLES AND FEATURE MOVING PICTURES COMBINED.

The famous Kiralfy Brothers' open air spectacles are about to be presented again in America, according to the announcement made by Albert E. Kiralfy, a scion of the famous family, who has conceived and written a new spectacle covering a period from 5,000 B. C. to 5,000 A. D.

The subject is "Civilization," and the scenes will show many historical adventures, as well as glimpses in the future, produced according to the Kiralfy standard.

Albert E. Kiralfy is American born, but has an enviable record as a promoter of exhibitions in Great Britain, having produced a number of the most successful outdoor expositions in London, Glasgow, Paris. He had some difficulty to convince the British authorities of his American citizenship when about to leave England some time ago, as his various British interests had given the impression that he was a subject of Great Britain.

The location for the enterprise has not been announced. There are two sites under consideration, easy of access from New York's centre. A stage 350 feet deep, with a 350 foot proscenium opening and a stand seating 10,000 people are part of the plan details.

FRIARS' TOUR.

The Friars' Club is to commemorate the completion of its handsome new clubhouse, "The Monastery," by a big Friars' Frolic. The opening performance will be given at the New Amsterdam Theatre, New York City, Sunday evening, May 28. The "road itinerary" is as follows: Monday, May 29, Apollo Theatre, Atlantic City (matinee); Forrest Theatre, Philadelphia (night); Tuesday evening, May 30, Academy of Music, Baltimore; Wednesday afternoon and night, May 31, Nixon, Pittsburgh; Thursday evening, June 1, Cleveland; Friday, June 2, Southern Theatre, Columbus (matinee); Emery Auditorium, Cincinnati (night); Saturday, June 3, matinee and night, Olympic Theatre, St. Louis; Sunday, June 4, matinee and night, Auditorium, Chicago; Monday night, June 5, Detroit Opera House, Detroit; Tuesday, June 6, Star, Buffalo (matinee); Lyceum, Rochester (night); Wednesday, June 7, matinee and night, Colonial, Boston; Thursday evening, June 8, Providence Opera House, Providence. The several hundred Friars participating in the Frolic will travel in a special train of drawing room sleepers, with two dining cars. A concert band of sixty musicians will be carried, and there will be a characteristic parade in each of the cities on the route.

The general manager of the Frolic is Sam H. Harris, of Cohan & Harris, and the performance will be under the personal direction of George M. Cohan. A. L. Erlanger is the booking and advisory director. Associated with them will be an army of well known stage stars.

LYCEUM, SCRANTON, TO BE REBUILT.

The Reiss Circuit is laying plans for the rebuilding of the Lyceum Theatre, Scranton, Pa. Work will be started on the new structure just as soon as plans are completed. It is the intention of the owners to erect one of the finest and largest theatres in Northeastern Pennsylvania to replace the theatre recently destroyed by fire.

"THE SECRET SEX."

The above is the title of a new farce by J. W. Masen, which will be produced shortly at the Apollo Theatre, Atlantic City, by F. Ray Comstock and William Elliott. Harry Brown Jr., manager of the Princess Theatre, will do the advance work at the seaside metropolis.

CARROLL'S BIG ROYALTY.

Jay Barnes, Oliver Morosco's general press representative in the East, has just returned from Chicago. He is responsible for the statement that Earl Carroll's first week's box office statement from "So Long, Letty" brought the young song writer nearly six hundred dollars. "Letty" is now in its seventh week at the Olympic Theatre, in Chicago, so it looks as if Earl Carroll's bank roll will be a long and heavy one. I wonder what this young fellow will do with all of his money if his new show, "Canary Cottage," turns out to be as big a winner also?

NEW EXECUTORS OF ADA REHAN'S WILL.

The two English executors of the will of Ada Rehan, having renounced their service as such, three persons applied last week in the Surrogate's Court to be substituted. They were Mrs. Harriet Russell, a sister, who lives at 164 West Ninety-third Street, formerly the home of the actress; Grace A. Taylor, 47 East Fifty-eighth Street, and Arthur Byron, of Montclair, N. J. The principal legatees in the will of the actress are the first petitioner and Mrs. Mary Kate Byron, who has signed her consent that the substitution be made.

MABELLE,
Of Floyd, Mack and Mabelle, presenting "Fifty-Fifty" in vaudeville.

SOTHERN'S LAST WEEKS HERE.

E. H. Sothern, who is making his American farewell tour to retire permanently, will play his last two weeks early in May in New York in "If I Were King," and donate the proceeds to the Actors' Fund.

Mr. Sothern first acted this play in October, 1901, at the Garden Theatre, with a cast including Cecilia Loftus, Suzanne Sheldon, George W. Wilson, John Findlay and Rowland Buckstone, some of whom will appear in this revival in the roles they created. Alexandra Carlisle, his present leading woman, and other members of the company will fill other roles.

Daniel Frohman will assume the management of the actor's farewell engagement.

CONROY SIGNS WITH LOEW.

John F. Conroy and his diving models opened at the Bijou Theatre, Brooklyn, Monday, March 27, for Loew. The turn will play a full week at each house on the circuit.

In addition to Conroy, Helen Shipman, formerly of the Winter Garden, "debutted" Monday at the Greeley Square, and Perikoff & Rose's Imperial Russian Ballet appeared on the minor time at the Orpheum, Boston.

THEATRE IN FORTY-EIGHTH STREET.

A syndicate has secured an option on the property, 148 to 154 West Forty-eighth Street, for a twenty-one year lease, at $10,000 per annum, and plans to build a playhouse with a seating capacity of one thousand. The plot adjoins the Cort Theatre, and the Playhouse and Forty-eighth Street Theatres are also in the block.

REVIVAL OF "BELLE OF NEW YORK."

George W. Lederer and the Shuberts have announced that they will revive "The Belle of New York" on an elaborate scale in May. Among those mentioned for prominent roles are Hazel Dawn, James E. Sullivan and Percival Knight.

"BEAU BRUMMELL" REVIVAL.

Arnold Daly has completed arrangements whereby he will revive Clyde Fitch's "Beau Brummell," about April 24, in New York. Mr. Daly's support will include: E. J. Ratcliffe, Herbert Percy, Chas. Harbury, Stanley Dark, Reginald Barlow, Rowland Buckstone, Marguerite Leslie, Eva Dennison, Lillian Keller, Alice Putnam and Gladys Morris.

ELSIE FERGUSON TO PLAY "PORTIA."

"The Merchant of Venice" will be Sir Herbert Tree's second venture of his Shakespearean season at the New Amsterdam. Sir Herbert Tree will play Shylock and Elsie Ferguson, who closes her engagement April 1, at the Empire, has been selected to act Portia. No date has yet been set for the first performance.

HARRIS BUYS INTEREST IN CANDLER.

Sam H. Harris, who was one of the original owners of the Candler Theatre, completed negotiations last week for the purchase of the George Kleine and Sol Bloom interests in the theatre. The executive offices of Cohan & Harris will be moved May 1 from the Cohan Building to the upper floors of the Candler.

SCRANTON FLOWER SHOW.

The fifth annual flower show of the Association of Florists of Scranton, Pa., will be held in Town Hall week of April 3. This show promises to be one of the finest, and also the largest, in point of exhibits ever held in Northtastern Pennsylvania. The association has arranged a special musical program, which will include artists from New York City.

GLOBE GETS OPERA FILM.

The Universal Film Co.'s film version of "The Dumb Girl of Portici," with Anna Pavlowa, will be shown at the Globe Theatre, beginning April 3. The theatre is dark this week, the engagement of Gaby Deslys, in "Stop! Look! Listen!" having terminated Saturday night.

LEAH WINSLOW IN VAUDEVILLE.

Leah Winslow, well known to stock, began a vaudeville engagement at the Prospect Theatre, Brooklyn, on Monday, March 27, in a dramatic sketch called "Past, Present—Unknown."

Included in the company were Maidel Turner, William H. Thompson and Marguerite Forest.

CHANGES.

Frank Capps, formerly stage manager at Proctor's Twenty-third Street and Fifth Avenue Theatres, is now at Fox's Folly, Brooklyn, in the same capacity.

SCHWAB JOINS WILTON.

Laurence Schwab, formerly booking representative of the Wilmer & Vincent Circuit of theatres, is now connected with Alf. T. Wilton's office in the Palace Theatre Building.

IRVING IN "BARTON MYSTERY."

"The Barton Mystery," Walter Hackett's new play, was produced by H. B. Irving, March 22, at the Savoy, London. Mr. Irving scored a personal triumph.

MYRTLE LANGFORD FAILED TO AMUSE.

Myrtle Langford, the "American Travel Girl," failed to reach Cincinnati in time to keep her Lyric engagement to talk on "South America."

MISS CARROLL WITH BELASCO.

Alice Carroll has signed with David Belasco for a new production.

IN SOLID.

Savoy and Brennan have received two years' bookings over the United time.

GEO. F. HOLDENBY will close his season with "The Printer of Udell's" May 1, in New Mexico and return East to join the Pelham Theatre Co. as leading man. This will make his fourth Summer season with this company.

MELODY LANE

BY JACK EDWARDS.

MUSIC PUBLISHERS FEELING EFFECTS OF PAPER SHORTAGE.

ORDERS PILING UP UNABLE TO BE FILLED.

POSSIBLE ELIMINATION OF PROFESSIONAL COPIES.

The professional copy evil that has caused no end of talk in music circles during the past ten years, unconsciously is receiving a great boost on account of the shortage of paper, due indirectly to the European conflict.

Within the past few months many of the larger music publishers have been unable to fill orders; in fact, only ten per cent. of the orders received have been taken care of.

The music printers are having the greatest difficulty in obtaining paper and it is said that if the war in Europe lasts much longer a paper famine is sure to come.

To a certain extent it might prove the best thing that could happen to the music industry at the present time, and act toward the elimination to a great extent the profesional copy grafter.

Still it might act another way in forcing professional singers to purchase regular copies at ten cents per copy, as in the olden days and do away with professional copies entirely.

Employees of all music houses can be of great assistance now in watching more closely the distribution of professional copies.

TWO STURDY WITMARK SONGS.

In the remarkable procession of song hits published within the last two years by M. Witmark & Sons, none stand out with more shining prominence than two of the very latest, "There's a Long, Long Trail" and "Good-Bye, Good Luck, God Bless You." In one respect only do these two attractive songs resemble each other, and that is their extraordinary popularity. Otherwise they are just about as different as any two songs could be. The "Trail" song makes its appeal undoubtedly through one of the most haunting and pleasant melodies ever penned; it is dainty and effective to a degree. The "Good Luck" song, as it has rightly come to be called, is another tribute to the versatility of that emphatically successful team of song writers, Brennan and Ball. As an example of all that a really, truly "popular" song should be, it is surely a model. A distinguishing feature of both is their adaptability for use in duo, trio or quartette form. Performers everywhere are quick to realize this important fact, and that is why one hears both songs in all sorts of acts in almost any vaudeville house one enters nowadays.

Chief Capaulican, the Indian singer, has evolved an effective little story of his own around these two songs, and he sings them both with ever increasing effect in his act.

DO YOU KNOW?

That Theodore Morse is rapidly recovering from his recent illness?

That Jack Robbins is now connected with the Pat Howley Music Co.?

That Phil Kornheiser has returned from his Western trip?

That Harry Von Tilzer moves into his new office on Forty-sixth Street about May 1?

That Ruby Cowan almost has a hit?

That Earl Carroll is in Los Angeles, Cal., writing and composing another play for Oliver Morosco?

That Gus Edwards has started in the music game again?

That Johnny Heinzman is doing some clever work for the Shapiro, Bernstein Co.?

That Irving Masloff is L. Wolfe Gilbert's chief assistant?

That they are holding some bully good fights at the Manhattan Opera House, now called the Stadium A. C.?

That there are more song hits on the market to-day than there has been for two years?

That the price of paper has increased twenty per cent? So be careful how you give away professional copies.

J. H. REMICK'S ALL STAR CATALOGUE.

Music publishers for many years have been trying to put together an all star catalogue, and have tried in vain.

The J. H. Remick Company have come the nearest this season ever reached by any house in putting together a catalogue that contains nothing but successes.

It required the services of some of the best boys in the game to accomplish this task, but Mose Gumble and Fred E. Belcher some months ago made a statement to the effect that nothing would stand in the way of putting their house on top as the leader. "Underneath the Stars" is one of the biggest leaders.

NEW YORK'S FEATURE SONGS.

"You'll Always Be the Same Sweet Girl" (HARRY VON TILZER)
"Cumberland".. (SHAPIRO, BERNSTEIN CO.)
"There's a Broken Heart for Every Light on Broadway".....(LEO. FEIST, INC.)
"If You Only Had My Disposition" (BROADWAY MUSIC CORP.)
"All I Want Is a Cottage, Some Roses and You".....(CHAS. K. HARRIS)
"I Love You, That's One Thing I Know" (JOS. W. STERN & CO.)
"The Sunshine of Your Smile" (T. B. HARMS CO.)
"The Daughter of Mother Machree" (M. WITMARK & SONS)
"When It's Orange Blossom Time in Loveland.....(JOE MORRIS CO.)
"Hit the Trail With Holliday" (P. J. HOWLEY CO.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)
"Young America"....(F. B. HAVILAND CO.)
"Good Bye, Good Luck, God Bless You" (M. WITMARK & SONS)
"Your Wife"....(SHAPIRO, BERNSTEIN CO.)
"They Didn't Believe Me" (J. H. REMICK & CO.)
"Slam".....(LEO FEIST, INC.)
"Underneath the Stars". (J. H. REMICK & CO.)

BRANEN AND LANGE'S NEW SONG.

Listen boys, I have something to tell ye, Jeff Branen and Arthur Lange have another ninety-nine per cent. pure ballad, entitled "Santa Rosa." The song has only been out about three weeks, and if you haven't heard it take a trip up to the Morris office and prepare for a treat.

It's the best these boys have turned out since "When It's Orange Blossom Time in Loveland."

ZIEGFELD "FOLLIES 1915" HITS RELEASED AT LAST.

Joy reigns among the profession at last. Announcement is made by M. Witmark & Sons that the two big hits of the "Ziegfeld Follies of 1915," published by them by arrangement with T. B. Harms, Francis, Day & Hunter, are now released for general use. These numbers, of course, are the more than famous "Hello, Frisco!" and "Hold Me In Your Loving Arms," both by Gene Buck and Louis A. Hirsch. The "Follies" has never uncovered a more smashing song hit than "Hello, Frisco!" which is being sung and danced to in every nook and corner on the North American Continent. "Hold Me in Your Loving Arms" is a close second. The number of requests from performers that the publishers have been obliged to turn down during the past year has been positively embarrassing, but now, by arrangement with F. Ziegfeld Jr., artists can start the grand rush in earnest for two of the brightest and catchiest musical numbers on the market.

"YOUR WIFE" A DECIDED SUCCESS.

After a three weeks' boost on Al. Piantadosi, A. Burkhardt and A. Donnolly's new ballad, called "Your Wife," Louis Bernstein, of the Shapiro, Bernstein Music Co., is predicting that the song will be one of the greatest songs of 1916.

Seldom has a song received such a thorough tryout as this one has, and the results warrant all that Mr. Bernstein predicts.

It's a cleanup for every act that is singing it.

THAT "DIXIE" SONG.

Talk about "pep" and ginger! The amount of these excellent commodities injected by Truly Shattuck and Marta Golden in their own inimitable version of "Are You From Dixie?" up at the Colonial this week, is a revelation. This altogether sprightly song, which is flowing joyously from a million lips at the moment of writing, is a fine feather indeed in the cap of M. Witmark & Sons.

So popular indeed has this Dixie song become that acts are actually enjoying in a wild scramble at rehearsals so that they won't be "beaten to it." Last week at the Alhambra, for instance, no less than three acts were ready to use it, the prize being captured on this occasion by Kramer and Morton. They played a double header, as they appeared at the Royal as well as the Alhambra. At both houses the Dixie number more than justified their strenuous efforts to include it among the best things they do. Bert and Betty Wheeler, also at the Alhambra, wanted to do "Are You From Dixie?" but they had another Witmark song anyway in the shape of the beautiful ballad, "Good-Bye, Good Luck, God Bless You," the reception of which went a long way towards consoling them for their temporary disappointment over the Dixie riot.

WRITING SONGS HARD JOB, SAYS EARL CARROLL.

The following appeared in *The Los Angeles Tribune*:

Art is hard work.

If you don't believe it you can ask Earl Carroll, America's foremost popular song writer, who is at present in Los Angeles with a large order to compose the words and music for nineteen big song numbers for Oliver Morosco's forthcoming comedy, with music, "Canary Cottage."

Carroll is the composer of such successes as "Dreaming," "Isle d'Amour," "Sprinkle Me With Kisses" and a thousand others. He is just twenty-three years of age, and in New York they call him the "syncopated troubadour," for his music has the quality that compels your feet to move when you hear it.

When Morosco produced the now famous success, "So Long, Letty" he brought Earl Carroll to Los Angeles to write the songs. Carroll, with his arranger, Al. Matthews, one of the fastest music writers in the country, arrived here, locked themselves in an apartment, and in six days came forth with nineteen of the biggest song hits of the year. Carroll is unusual in that he writes both the words and music of his songs. He has had wonderful success, and if you ask him about his art he laughs and tells you that art is mostly hard work.

He is now in Los Angeles to write the music and lyrics for the new comedy with music, "Canary Cottage," which Morosco will produce here shortly.

Carroll ordered a Chickering piano sent to his room, and he and Matthews and the Chickering have been there ever since. The proprietor of the apartment house announces that Carroll apparently works all night. The guests have noticed the same thing.

"The only way to finish a song is to stick with it," says Carroll, "and when I get started I never stop till I'm through, so you are just as liable to find me at the piano and Matthews writing music on top of it at three in the morning as at three in the afternoon, for art, if you call it art, is the hardest work I know of."

ANOTHER INSTRUMENTAL NUMBER.

"The Goose Step," Eugene Platzmann's latest and greatest one-step novelty (published by Church, Paxson & Co., New York), is one of the biggest instrumental numbers on the market. It looks like a genuine hit.

PALACE.

ELMER F. ROGERS, MGR.

How to hold them in for the last act was shown by Eddie Leonard, Nora Bayes and Charles Howard, the three headliners for the week at the Monday night's show.

Miss Bayes, holding down number seven position, at the conclusion of her meritorious performance announced to the audience that a treat was in store for them, as the last act was of a sensational order. Well, they stuck, and were rewarded by seeing one of the greatest casting acts, by the Four Danubes, ever witnessed here. Possibly the lesson will sink into the Palacelites, and in future they will remain seated until the program has finished.

The opening position was drawn by Alfred and Sigrid Noess, a man and woman, in a clever exhibition of fancy ice skating. They gave a really remarkable demonstration of what can be accomplished on ice skates by experts.

That an act, no matter how good, can be handicapped by a bad position was proven by the Saxo Sextette, who were compelled to fill number two spot, as it were, and judging them in this position their clever performance sent them over big. What they could do further down on the bill is problematical, but from their showing Monday they are deserving of a better spot.

They are all good looking young fellows, and each one can surely play the saxophone. The routine of their numbers has been well laid out, and the costumes also have been well selected. The comedy is supplied by one of the men, in black face, and here again the position question was again brought to the fore. If a man is clever enough to get laughs out of this crowd in the number two spot, what could he do in a better position. The act is strong enough to feature, as their playing of the difficult instrument brought them in several bows.

One of those novelties that vaudeville always craves for was offered by Bert Kalmar and Jessie Brown, called "Nursery Land," in which the audience is brought back to childhood days. This little, unique, musical, scenic production is quite a relief from the general hodge-podge seen nowadays. Kalmar has put togther as neat a singing and dancing turn, along original lines, as has been seen around these parts in many days. Their back drop consists of a book, and opened, shows a verse of some old nursery rhyme, with a small platform built on the opposite page that serves to introduce either Miss Brown or Mr. Kalmar in the character. "Simple Simon," "Little Bo-Peep," "Little Boy Blue," "Old Mother Hubbard," and one or two others were successfully given. Both principals are capable entertainers, and would make a good feature on any program.

Eddie Leonard, with the assistance of four men, presented his new act, called "The Minstrel's Return," and almost walked away with the show.

Allan Dinehart and company showed that vaudeville classic, "The Meanest Man in the World," and scored bigger than on their first appearance here.

Nora Bayes, with Donald Gainard at the piano, offered some new and old songs, also introduced a new comedy song, called "Don't Let the Same Bee Sting You Twice," that scored heavily.

Houdini, one of the greatest showmen in vaudeville, presented several of his mysterious inventions, including the needle trick and the Chinese water torture cell, and as usual proved the big feature. Houdini is always an attraction and can be depended upon to draw them in wherever he plays.

Charlie Howard, Kernan Cripps and Margaret Taylor, in "A Happy Combination," have been seen here before in the same act, but the audience like them. Howard is seven-eighths of the act, with the other two making good feeds.

The Four Danubes, as stated above closed, and held them in. *Jack.*

FIFTH AVENUE.

WM. QUAID, MGR.

The Spring weather in conjunction with the headline attraction, Capt. "Pop" Anson, erstwhile big league ball player, gave to the bill, Monday afternoon, a sort of baseball atmosphere that pervaided the house.

The show, in its entirety, proved an entertaining one, though a trifle draggy.

After a number of motion pictures Dunn and Stevens, in a series of songs and imitations, opened to good results. The turn seemed a trifle out of its element in the first spot, and a little speeding of the talk would have doubtless sent them over much better.

Hess and Hyde, two young ladies, offered a neat singing and dancing specialty that found ready favor. The blonde member displayed a familiarity with rag numbers, though handicapped by a not overly strong voice. The opening number, "Hello, Hawaii," started them nicely, and aided by "'Way Back Home" and a syncopated finishing number, they returned, using for an encore a double dance, in which Russian, Texas Tommy and other steps were used.

McConnell and Simpson experienced no difficulty in scoring a laughing hit. Miss McConnell is a comedienne with every trick, gesture and method of expression used by exponents of the art of delivery. Ably assisted by corking support in the person of Simpson and another chap, the act carried the show away and responded to numerous curtains.

Violinsky followed, and also put a mark in the hit column. The playing of the piano and violin simultaneously evoked rounds of applause, but the suggestion of the piano player in a cafe at 4 A. M. brought forth a gale of laughing approval from the "customers." The moving picture finale still remains a feature of the act, and is an amusing satire on the chap who plays for the reels.

A Topical Review was inserted, consuming about fifteen minutes of time.

Mabel Burke and a moving picture song, "They're On Their Way to Mexico," was productive of appreciation. The spotlight man at first had trouble getting Mabel's range, but near the finish of the number managed to locate her.

"Pop" Anson, assisted by his daughters (New Acts), offered twenty minutes of talk and song, arranged in sketch outline. The reception at the finale was hearty and spontaneous, and the "Cap'n" and the girls bowed and bowed until tired.

Mullen and Rogers, in an act similar to the Corelli and Gilette routine, and formerly used by Mullen and Corelli, opened quietly, but Mullen's droll sayings and witty remarks soon had them convulsed with laughter. The ground tricks were accomplished in an easy manner and the closing dance put them over solidly.

Eddie Carr and company, in their fast moving farce, corralled all the laughs that remained. Despite the fact that a closing in "one" was necessary, due to the setting of the closing act, it made no material difference in the results secured by Carr. The turn is practically all "Carr," and even though some "stalling" before the drop was evidenced, he worked "on the high" continuously, and finished satisfactorily.

Scoville's Dancers (New Acts), a ballet offering employing six girls and two men, closed to good results. *Frel.*

JEFFERSON.

A. HEINRICH, MGR.

A show that fell far below the standard was played at this house Monday matinee, March 27.

The Three Kawanna Bros., Japanese acrobats and jugglers, in opening spot, went through a condensed version of the usual "Jap" act. The unfortunate part of it all came at the close of the act, when the stage hands did not drop the curtain for fully one minute after the act had finished, and as a result there was not even a ripple of applause.

Evelyn Cunningham, in a single singing turn, killed whatever chance she had by stamping her feet and addressing the orchestra leader from out entrance and while singing her numbers. She opened with "Is There Still Room for Me 'Neath the Old Apple Tree," followed with "Arag'wan I'm Gonna' Go Back to Oregon" and "Oh, It's Awful Hard for a Working Girl." "I'm Going 'Way Back Home" and a dance for closing, satisfied the audience.

Willard and Bond, in a comedy sketch, played in the interior of a detective agency, were fair. The first ten minutes could be considerably bolstered, as comedy which consists of a conglomeration of words, fifteen to twenty syllables in length, always proves boresome when carried on for a length of time. The finishing bit is funny, and saves the act.

Six Musical Misses were well liked, confining their efforts to violins and singing. This act could be developed into a real hit by eliminating the dance finish and inserting numbers allowing a bigger play on harmony. As it stands it borders the usual girl revue, and lacks *finesse*.

Harmon, Zaines and Dunn stopped the show, and to quiet the audience it was necessary to lower the curtain on the following act and recall the boys. They open with "All Aboard for Chinatown," then "Sweet Cider Time When You Were Mine," and close with "Harmony Band." This is one of the few acts that can indulge in "buffoonery" and appear really funny.

Minna Phillips and company, in "The Daughter of Italy," played under a great handicap in having to follow the above act. The sketch is a story of an Italian girl who has been trapped into living with a Chinaman, and is found by her sister, who kills the Chinaman and then takes her home. The characters were poor, and in each case lacked the necessary dialect. The plot is poorly worked out, and the turn fails to register.

Coogan and Cox were out of place in next to closing spot. An audience has become so used to seeing a two man dance act on early that it expects too much when they appear further down. The singing and dancing of the pair was good, and would have gone over much better in a different spot.

Sylvia Loyal and company furnished the best closing act this theatre has had in months. The turn includes slack wire work, hat juggling and the release of a large number of pigeons. It was thoroughly enjoyed. *Once Over.*

COLUMBIA CONCERT.

An excellent bill entertained Sunday, 26.

The Bennett Sisters, three athletic girls, gave their well known exhibitions of baseball pitching, boxing blows and defenses, bag punching, boxing and wrestling.

Bonte and Adwell showed a sketch in which the lady is wheeled on by Mack Levy, and a passerby tries to flirt. He bribes Mack to let him wheel the chair, and then attracts lady's attention by singing "I'm Falling in Love." Conversation ensues and they sing "Hello, Hawaii" and "Araby," the latter with some new variations. "I Hear You Calling Me," and "I'm Simply Crazy Over You" also went over nicely. Both have excellent voices and magnetic style.

Bob Anderson and his polo pony entertained with their nicely framed act, the horse adding, subtracting and giving further demonstration of his sagacity and training.

Von Hampton and Schriner, two clever boys, put on a "nut" act with the comedian doing a lot of laughable bits. "The Garbage Gentlemen's Ball" was a song hit, also a kind applause number, with a small flag on a long pole and a comedy finish with a speech.

The Threee Keatons got a grand reception, and Pop Joe with Buster went through their routine of laugh makers. Myra blew the saxophone for a number of recalls. The work with the big ball, and the table and the brooms set off their acrobatics, and Buster's Arab whirls caused a sensation. They took many bows.

Larry Comer informed the audience in a recitative song as to what he was going to do, and he made good with "Back to Oregon;" a medley of old songs compared with the present rag; by request sang "Back Home and Have a wonderful Time." Then a poker story, to the tunes of a medley of popular airs, and "Where Did Robinson Crusoe Go With Friday on Saturday Night." He evidently was a welcome visitor.

The Schwartz Brothers presented their broken mirror act with usual laugh effect.

Deiro, the accordion player, pleased with his assorted classic, operatic and popular selections.

The Josciffson Icelanders were seen in New York with the circuses, and Mr. Josciffson exhibited his cleverness at self defense against attacks with boxing gloves, knives and pistols, concluding with laying low an attacking party of three, leaving them piled up at his feet.

Selig-*Tribune* Daily News Pictures finished the show. *Mell.*

AMERICAN.

CHAS. POTSDAM, MGR.

Monday afternoon, March 27, a good vaudeville bill, no acts conflicting, and running smoothly. The honors were carried by Master Gabriel and Robert Fulgora.

Franklin Duo (man and woman). This youthful pair have a corking good act. They opened the show, and gave it a fine start. The girl sang "Orange Blossom Time in Loveland," also did a Scotch dance, which was well applauded. They closed with "When My Ship Comes In," finishing with a sailor dance, to two bows.

Louis Granat, made up as a parrot, did imitations and whistled popular and operatic airs to two bows.

Don Fulano, a good looking black horse, did several novel feats of picking out colors, adding and subtracting figures, and the real laugh was the drinking of two glasses of beer. He did not waste any. He was awarded two curtains.

Jackson and Wahl (man and woman), in singing, talking and dancing, put over a classy act. They are finished artists in their line, and were awarded three bows.

Robert Fulgora never grows old. He did his quick changes of the drum major, policeman, Irish market woman, war lords of the warring countries, and the finishing bit of the jockey in different colors kept the audience interested, to four curtains.

Vera De Bassini, with a pleasing personality, repeated her former success at this house. She has a pleasing voice, and just did three numbers—operatic and classical. Her closing number, imitation of the violin, was well rendered, to two bows.

Master Gabriel and company (two men and woman), were the hit of the show. Gabriel was given a reception on his entrance. The act was the same sure fire hit it was on the big time. The act has been reviewed before in this column. He was awarded four curtains.

La France and Holland (two men) blackface act in one. They have a good routine of talk. The ballad, "There's a Broken Heart for Every Light on Broadway," was well rendered by the straight man. Their boxing finish, which got many a laugh, brought them back for two bows.

The Brightons (man and woman) closed the show and held them in with rag pictures. They are artists in their line, and received applause during the act. Took one curtain. *Gam.*

COLONIAL.

ALFRED T. DARLING, MGR.

That it isn't always the headliner in the electric lights that walks away with the show was demonstrated here at the Monday matinee, when Dolly Connolly, assisted by Percy Wenrich, received the greatest amount of applause accorded an artist in this house in many moons. The act was simply a riot, and deservedly so, as Miss Connolly is without exception, one of the cleverest singing comediennes appearing in vaudeville today. If such a thing is possible she has improved since her last apearance in New York to such an extent that she has originated a new way in singing a comedy number.

Dolly Connolly would be a feature on any bill. Sam Bernard was the headliner, and he had a rather hard time of it following Miss Connolly. She positively stopped the show. Each of her songs were a feature, and it would be a hard matter to tell which one was her best. Her numbers included "Hold Me in Your Loving Arms," "Tired of You," "Sweet Cider Time" and several others. Mr. Wenrich played several of his present and past hits amid tremendous applause.

Sam Bernard, back in vaudeville with a humorous monologue, a little dancing and choruses of several popular songs, couldn't overcome the handicap of following Connolly and Wenrich, and suffered accordingly. Sam's material is the best he has ever offered, and is delivered in his usual funny way. His several dancing steps and a conversation with the orchestra leader got the desired results.

Truly Shattuck and Marta Golden, in songs and conversation, had things their own way for twelve minutes. "The Rose That Will Never Die" and "Are You From Dixie" were two principal songs. The new, popular number, called "Your Wife," rendered by Miss Shattuck, was a decided success. Marta Golden is the comedian, and gave impersonations of how several well known stage celebrities would sing "Smarty." She is clever, and went over big. Miss Shattuck, while a little heavier than when she was last seen in New York, has retained her fine singing voice, and was mostly responsible for the success the act attained.

The Misses Campbell needn't fear to play a return engagement at this house. The large audience at the Monday matinee simply couldn't applaude them enough. As singers of Southern songs these girls are the best that vaudeville has ever seen.

William Walter, in "The Late Van Camp," assisted by three others, made them cry and laugh with the very original humorous sketch. It's a question whether vaudeville will stand for an of-

fering that depends for its comedy on a supposedly dead man. While the audience here took to the comedy, several women were noticed leaving their seats, the scene most likely bringing them recollections.

Ernie and Ernie, in "Three Feet of Comedy," in number two position, found this spot rather good, as they walked away with three solid bows at the conclusion of their excellent performance. The young woman capably rendered a song, while the man, who is minus one leg, executes some fancy dancing steps.

The opening position was given to Sonia Baraban and Charles Grolls, with up-to-date dancing. The pair are clever and proved big favorites.

The Five Juggling Normans, closing, held them seated with a well balanced club juggling act.

Paul Conchas, with Julius Neuman as a feature, also appeared. *Jack.*

PROCTOR'S 125th STREET.

JOHN BUCK, MGR.

A bill that held no feature, other than the motion picture, "Passers-By," was played at this house Monday night, March 27.

Williams and Mattigan, two men, doing comedy talk, singing and dancing, opened the show. These boys should immediately attend to the cleaning and pressing of the white suits used in the opening. The talk and songs count for nothing, as it stands, but new material, coupled with the funny difference in size of the two, would be sure to prove a hit.

Frank Whittier and company, two men and one woman, presented a sketch dealing with the gambling propensities of a family who are all trying to hide their shortcoming from the other members of the household. The fellow who played the son worked under the handicap of a bad cold. However, they were well received.

Sinclair and Griffiths, man and woman, did one of the usual flirtation song and talk turns, and satisfied.

Copeland and Payton company, four girls and two men, show a comedy sketch laid in a Pullman dining car. All the members of the company are colored, and do some clever dancing and talk. The songs, "All Aboard for Dixie," "Lessons on How to Eat," "Scaddle-de-Mooch" and "Ain't What You Used to Have," were all well delivered. An act far from the ordinary.

Harry Adler, doing imitations of saw mills, bees, dogs, etc., had rather a hard time of it. He also made the mistake of doing some comedy in Hebrew in a house that plays to very few people who understand this language. It would be unfair on this account to consider his showing.

Clyde Lorado's act, "Dreams in Marble," was well liked. They show some very effective poses, and received big applause for the closing groupe representing "Peace." A turn that will fit most anywhere. *Once Over.*

PROSPECT, BKLN.

WM. MASAUD, MGR.

Large signs in the lobby, Monday evening, proclaimed the fact that Belle Baker was temporarily indisposed and would be unable to appear. Closer scrutiny of the announcement elicited the information that Nonette would replace Miss Baker for the evening performance only.

Nothwithstanding the star's indisposition and non-appearance, the show, as a whole, pleased the Brooklynites to some extent. A shifting in the running order of the program, due possibly to the close proximity of Orth and Dooley, placed Hussey and Boyle down next to closing, and left the first named team in the first half of the bill.

The attendance on the lower floor was rather large, though the upper part of the house held many vacant seats.

Hill and Sylvany, in their familiar unicycle offering, opened the show, and went over nicely. Hill goes about his work in a quiet manner, and his partner injects an occasional "titter" into the proceedings that is well applied. The absence of posing is noteworthy.

Harry Lester Mason walked briskly on in the janitor's uniform, and opened fire with a bright line of material in German dialect that caused roar after roar. The monologue is well written and handled capably by this chap. Closing with a poem on eugenics, he went "away from there" to the accompaniment of substantial applause.

Lucie Valmont and Jack Reynen, programmed as members of the Paris Grand Opera Co., found the pace a trifle slow at first, but the audience warmed up considerably at the completion of the soprano's rendition of Tosca's "Good-bye." The settings of the turn are a trifle unusual in acts of this calibre, and enhance the value of the offering.

Orth and Dooley stepped into the picture at this juncture, and immediately had the boys and girls with them. Dooley's comedy dance efforts produced laugh after laugh. The finishing number, "How De Do," put the boys over with a hurrah.

Han Ping Chien and his company of Celestials, with smiles so "child like and bland," presented the well known "Pekin Mysteries," and attained good results.

Nonette opened after the intermission, "pinch hitting" for Belle Baker, and temporarily broke up the pastime. The "Gypsy violinist" has acquired some extra weight it seemed, but this did not deter her from scoring a solid hit. The frock she wears on the opening looks stunning in the amber "spot." The chap at the piano played with convincing accuracy, and aided and abetted by a pleasing smile, was much in evidence. Nonette used Trentini's "More I Adore You Mia Mia" to good advantage, and sang "Good-bye! Good Luck! God Bless You!" in excellent voice.

Leah Winslow (New Acts), a local stock favorite, made her appearance in a symbolistic playlet, entitled "Past, Present, Unknown." The program carried the information that the act was written by the author of "Orchids and Violets," and as those are flowers, we must confess our ignorance of the playright's cognomen.

Hussey and Boyle presented their duologue, and repeated their former successes. Too bad Fred Fischer cannot catch the boys singing "Isidore."

Roy Harrah, assisted by a company of three graceful damsels, in a roller skating specialty, closed the show. Some nifty skating was shown, especially the movements by Harrah on one skate. The little dark girl took occasion to pout when the patrons did not respond, but closing a show is no bed of roses for any turn.

It is surprising how the four members can glide around in the allotted space without confusion.

The Pathe Weekly held a goodly portion of the crowd in. *Frel.*

ROYAL.

C. C. EGAN, MGR.

The crowded house Monday night, March 27, witnessed a good bill.

Sinfer-Rah and company, following the Pathe News, offered a heavyweight juggling and balancing act, into which an attempt at comedy was forced. The work of Sinfer-Rah was worthy, but by no means a novelty as the program terms it. There is too much sameness and not enough quickness of movement, and the audience received the act only half-heartedly.

Haager and Goodwin, with the handicap of following intermission, soon managed, however, to make themselves heard and appreciated. The imitation of a county fair was realistic, and evoked the laughs and applause.

Joseph E. Bernard and company presented a comedy playlet by Willard Mack, "Who Is She?" The unwarrented jealousy of the wife resulting in the continual scrapping and making up of the newly married couple, provided many laughs, and the sketch was enjoyed.

Harry Tighe and Sylvia Jason were a delight to the Royal audience. The bigness of Harry Tighe and the extreme petiteness of Sylvia Jason was the basis of most of their comedy, but everything they said and did pleased. Mr. Tighe, at the piano, sang "My Mother's Rosary," and they both followed with "If You Only Had My Disposition." The little dancing they did was well liked.

Howard's animal spectacle followed, and demonstrated animal ability in affording entertainment.

The Chartres Sisters, Willette and Georgette, and J. Frank Holliday, in second position, in songs and talk, entitled "At the Big Store," were mediocre. They would have been more appreciated had they eliminated the shouting from their singing, and the tendency of one of the girls to distort her face was a mistake for comedy. The girl's whistling was the best thing in the act.

Taylor Granville, Laura Pierpont and company presented a new act, "The Eyes of Buddha." (New Acts).

Moore, Gardner and Rose offered a classy song act, and went big. The Yiddish song, for an encore, "took" with the audience.

Myrl and Delmar closed the show with a few acrobatic stunts in an artistic setting. Each of their endeavors was appreciated. *Emil.*

CLIPPER POST OFFICE

LADIES' LIST.

Austin, Margie
Anderson, Hilma
Allthorpe, Lily
Allen, May
Armstrong, Anna (Reg. letter, 12c due)
Abbott, Marion
Buchanan Lorraine
Bennett, Victoria
Barron, Minnie Thorn
Borger, Mrs. Al.
Bock, Mercedes
Busley, Helen
Brown, Marion
Barrett, Ethel
Creamer, Elma
Coulburn, Minnie
Carroll, Dolly
Connolly, May
Donoghue, Helred
Dupree, Libby
Delmar, Marie
Duffy, Miss B.
Du Pont, Irmah—
Esden, Alice
Earle, Graham
Evans, Florence May
Farnsworth, Birtine
Frayne, Frank I.
Geraldi, Maxine
George, Miss M.
Gros, Bessie
Green, Mrs. Wm. E.
Hayden, Vivian
Huffle, Myra C.
Halford, Maude
Hollis, Hilda
Hong, Lozette
Hearne, Mrs. H.
Kingsley, Anna
Kennison, Jessie
King, Jane M.
Kincaid, Evelyn
Keates, Dorothy
Lucas, Lillian
Leighton, Ruth
Morris, Lily
Mack, Pearl
Meyerson Mildred
Nice, Fred M.
Ormond, Mrs. J.D
Porto, Helen
Parlin, Marion O.
Rose, Sadie
Riceman, Kitty
Reid, Virginia V.
Royden, Virginia
Russell, Mae
Randall, Peggy
Sargood, Eva
Sweeney, Florence
Stuart, Martha
Schaefer, Mrs. A.
Sa Yoe, Marion
Speedy, Mrs. K. P
Tipton, Bertha
Tierney, Mrs. Ed.
Tipton, Florence
Vance, Elain
Watson, Marie
Wiswell, Louisa
Williams, Ruth
West, Helen
Walton, Elsie
Walack, Nan
Wheeler, Naomi
Yale, Anna

GENTLEMEN'S LIST.

Addison & Livingston
Armour, John W.
Burt, Castle D.
Brierre, Maurice
Brown, Benj. H.
Brock, John P.
Baker, Fil.
Beveridge Glen L
Berry, Geo.
Bennett, John
Brown, T. A. (2c)
Barbour & Tyson
Burt, C. D.
Chatham, Wm.
Cook & Lorens
Chamberlain F.
Church, Lewis H.
Cliffe, J. Wilson
Carlington, Jack
Cuby, S. C.
Colon, Paul H.
Coston, Geo.
Dumont, Kent
Dunbar, Robert
Dare, Frank R.
De Cordobba, Ped.
Denton, Hal
Delino
Dawson, Sam
Earl, Chas. T.
Elliott, Max C.
Evans, Franklyn
Ernest, Ted
Eastman, H. C.
Edwards, Ebert
Felt, Edw.
Gray, Julian
Graceland, Robert
Gray, Robert
Gilmore, J. J.
Gordon's Highlanders
Goet, Austin
Gebow, Geo. W.
Grace, Billy
Gay, John
Geary, Tom
Houghton, C. F.
Hall, Reid
Hebron, Jas.
Houston, Jas. P.
Hayward, Harry
Hyatt, Dan
Jones, Irving
Kenard, Charlie
Kirsh, Burt
Kelly, Albert
Kubeler, Chas.
Klein, Chas.
Laferty, Grant
Lytton, Louis
Lombard Bros.
Laurie, Jos.
Lynch, Jack
Leroy, Jack
Love, Joe
Luce, Grant
Le Clair, Jack
Lambert, F. H.
Mackey, Pete (due 4c.)
Malloy, Martin
Maguire, Francis
Meredith, Geo.
Metcalfe, Kenneth
McDonegall, Hugh
Millard, Billy
McAllister, Jack
Murray, Malcolm
Matbot, A. Paul
Nyman, Gorta
O'Neil Twins
Orr, Harold S.
Powers & Queenie
Petel, Lew
Paull & Renolda
Payne, Tommy
Patterson, Paddy
Robinson, Roy
Rummell, Chas. C.
Richards, Harry
Royal Four
Rosenkraus, Paul
Romeros, Five
Rex, Geo.
Socelly, John
Smith, M. C.
Sohlke, Gus
Shaw & Lee
Seymour, G. H.
Stebbins, Si
Schoenn, Wm.
Strought, Edgar B
Stewart, Geo. W.
Vees, Albert J.
Valentine, Earle
Van Dorn, W. H.
Furlong, W. H.
Fountaine Juste
Fishman, Louis
Falkner, Fred W.
Fry, J.
Ford, Edmund
Fiske, Eddy D
Fitchet, Geo. H.
Marshall, G. O.
Mayo, Earl C.
McCormack & Shannon
Moore, O'Brien & [illegible]rmack
Moore, J. J. [illegible] Trio
Wilson, Billy
Wilson, Harry
Willis, Louis
Wilson, Morgan D
White, Rolla B.
Wilson, Harry
Wilber, Thaddeus
Watson, Harry

SEE NOTICE AT HEAD OF LIST.

NEW VAUDEVILLE ACTS

Capt. "Pop" Anson.

20 MIN. FULL STAGE.

Fifth Ave.—As a vehicle for the display of their talents, "Pop" Anson and his two daughters, both pretty to look upon, have a moving picture prologue, which is followed by the appearance of Pop himself. The reel runs for five minutes and shows him learning the intricacies of golf and finally departing for home. Picture curtain rises showing stage interior, presumably Pop's home. Enter Pop, who makes a few introductory remarks, sits down. Picture curtain again descends, showing moving pictures of famous baseball players, the while he is discoursing in rhyme upon their greatness. At conclusion of this picture curtain disappears and the daughters make their appearance. Some light dialogue follows, in which much reference is made to "Pop's" prowess as a batter. One of the girls sings a parody and the other offers "Old Fashioned Waltz." During second chorus a few steps are interpolated by all three, using a "walk off" finish.

The turn in its present condition is rough, and the girls display likable personalities and nice wardrobe, but seem ill at ease. A few rehearsals will no doubt overcome this nervousness upon their part, and a rearrangement of the first part of the turn should improve it. It is in the nature of a freak attraction, and should secure bookings. *Frel*

Leah Winslow and Company.

10 MIN. FULL STAGE.

Prospect, Bkln.—The opening discloses a black velvet cyclorama surrounding a tastefully arranged drawing room set. The light effects are splendid and the effect is pleasing and colorful, but lacks consistency. The theme is puzzling and a vivid imagination is necessary to follow the action.

A young woman enters quietly, another follows her, they engage in a hypothetical discussion of the first lady's husband's love. Enter husband, woman exits, wife upbraids husband for being late, accuses him of love for another person. Husband tells her she has been dreaming and is hysterical. Another young lady enters suddenly; husband, without explanation, steps forward and clasps newcomer to his breast—curtain.

An illogical sketch, running ten minutes, and having a climax so abrupt that one is forced to wonder what it was all about. The acting of the members of the cast was devoid of all naturalness. *Frel.*

Taylor Granville and Laura Pierpont.

25 MIN. SPECIAL SET.

Royal (March 27).—The latest offering of Taylor Granville and Laura Pierpont, a mystery play, written by Taylor Granville, entitled "The Eyes of Buddha," is disappointing after his previous endeavors. The plot of the playlet is very palpable, and is not worthy of the best efforts of Mr. Granville. His portrayal of the "Panama Kid," a slick thief, was very good, and Laura Pierpont, as the alias countess also gave a good performance. But in spite of their good work the playlet, unless it is materially strengthened, will not meet with the success usually accorded Mr. Granville's offerings, as it has not the thrill we have been accustomed to expect in his works. Fred Sumner, as the millionaire gem collector, was passable, and Clifford Dempsey, as the type of police inspector much in evidence lately in modern melodramas, was satisfactory. *Emil.*

Scoville's Dancers.

Fifth Avenue.—Six young ladies and two young men, in a series of classic dances and tableaux. The opening number, "Ballet Celeste," nicely staged but very draggy, did not impress. The duet by the leading female dancer and one of the men serves to introduce some pretty and graceful toe work. La Basquet, an ensemble number by the girls, proved interesting, and a solo dance, "The Wood Sprite," was acceptable. The closing number, a fast moving affair, in which all participated, brought the offering to a satisfactory conclusion. *Frel.*

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

WHITE RATS MEET.

(Special to THE CLIPPER.)

CHICAGO, March 25.

It would have required but little imagination to convert last night's overflow open meeting of the White Rats Actors' Union and A. A. A., held in the Red Room of Hotel La Salle, Chicago, into a Mexican recruiting session of the United States army. The able speakers had many important arguments to impart, and inasmuch as war seems to be the language of the world to-day, none hesitated to translate fiery, pulse-moving thoughts into terms of war. Norman Henshel's orchestra, soothing the assembly into a receptive mood before the speakers were heard, and emphasizing important crises with music from time to time after the oratory held sway, did much to increase the military aspect of affairs.

The meeting began shortly after midnight, and before it progressed far even the most disinterested could not fail to realize that the issues with which the society was confronted were more tangible than those revealed at the last big meeting, because new influences were brought to bear by adverse interests.

After Henshel's lusty followers concluded introductory airs (including "Don't Bite the Hand," "Rocky Road" and "Love, Here Is My Heart"), the Mozart Sextette entertained with classical selections, the only part of the program not strictly devoted to business. Then

Eddie Clark, chairman, opened the serious portion of the meeting by a brief description of the objects of the organization. He said dark clouds had been hanging for several months, and referred to lightning in the sky, giving as a reason, the fact that "lightning sometimes *strikes*" (the allusion to what actors sometimes do brought forth storms of applause). He declared that a theatrical war is imminent, and compared the present situation to that of 1776, when the Colonies fought for independence. He said actors had the same right to force other actors to join an organization that managers have to force other managers to organize. He referred to dissension in the ranks, and said such a condition is not unusual, as the world always has contained Benedict Arnolds, and then reached a fine climax by comparing Harry Mountford to St. Patrick. The "band" interrupted with a patriotic selection.

Francis J. Gilmore expressed regret because he had to leave "on a secret mission" within a few minutes, and read greetings from Edward Esmond (New York), who said, "We're all with you for a union shop;" Barry Connor (Los Angeles), regretting that he could not attend; B. F. Elbert, Empress Theatre (Des Moines), Jas. Wm. Fitzpatrick (New York), "Success to all your efforts;" Wm. L. Sullivan (Gov. Dunne's secretary), regretting inability to attend;, and Junie McCree (New York), "If you want to destroy the germ of graft, bring back the union shop."

Joe Birnes, chief deputy organizer Illinois and Middle West, said the organization never abused anybody; replying to self-imposed question, "Who's squealing?" said the U. B. O. trimmed both manager and actor. Crooked ones must be gotten rid of. Referred to conditions in 1900, when actors struck because they were designated by letters only on programs. Then they not only won, but got rid of five per centers as well. He concluded by declaring: "If we did that as infants, what couldn't we do now?" Urged actors to impress managers with fact that they can't do without talent.

Ernest Carr, chief deputy organizer for New York, New Jersey and Connecticut, portly in appearance, delivered his speech in monologue form. Said his first impression of Mountford was a combination of Sitting Bull and Jesse James. Pointed to success in the East, saying it is now impossible for Marcus Loew to cancel an act. Said he succeeded in collecting money, under just claims, from hardest propositions in the world. Called a theatre at Niagara Falls a reconstructed merry-go-round, and told how manager was forced to come to reasonable terms. Concluded with "You have got to win because you're right."

Fred Lowenthal, attorney, said "The parading is over, you're deep down in the trenches, the fight is on." Rendered full war allegory. Believes in individual honesty of managers and agents, but claims system is at fault.

Geoffrey L. Whalen, chief deput organizer for New England, Massachussetts and Lower Canada, delivered a wonderfully strong address. Lived up to his title, "The Fighting Tad," by getting right down to tacks and delivering points in impressive manner. He declared that, while applause is all very well, it should be nailed on the head at meetings, even though the actor's spirit enjoys amusement, and that the White Rats organization, in realty only five months old, "is now a militant organization and ceases to be a social affair." Defined policy as "one form of contract—an equitable one—one agent—and the closed shop." Said White Rat membership had leaped from three to one thousand resident Rats in Boston, and pointed to fact that there hasn't been a cancellation in New England or Lower Canada since Jan. 1. Pointed to duties of recruits in army, concluding by saying: "If we cease to progress along the path of justice, then, please God, may we fail."

George W. Seargeant, chief deputy organizer for Missouri, Kansas and Arkansas, made a very exhaustive address, in which he aimed to show that better class of house managers are in sympathy with White Rats. Mentioned names of some of the St. Louis managers who expressed adverse opinions of Managers' Protective Association. Told of census taken in burlesque to see how any White Rats were employed. Called contracts "not worth the paper they're written on." Read resolutions from other unions pledging support.

Harry Mountford, international executive, was introduced as "man who is ruining our organization; rides in twentieth century with two secretaries, engaging drawing room for three men. Chairman then declared that when Mountford came back there was $4 in the organization's exchequer. Called him "combination steam roller, aeroplane, forty-five centimetre gun and human buzzsaw."

Mountford started out by praising his subordinate leaders who had spoken previously, impressing upon Chicagoans the fact that they were fortunate in having all the chief deputy organizers on one platform, as no other city was so favored. Declared that he would ignore personal attacks. Asked what talk about his personal extravagance had to do with the twelve and a half per cent. actors must pay out of their salaries. Referred to accusation that "Mountford lies." Said he never told a lie about the organization or the U. B. O. Another cut was framed for last November, but did not materialize because "Mountford was back." Declared that, if White Rats did nothing else, they prevented salary cuts to a sufficient extent to make up for dues in the organization. Declared "knocks" were inspired by fear.

Referred to a certain show paper, saying (as audience hissed): "Don't hiss it, it knows talent when it sees it; it offered me $50 per week to write articles—two columns per week. "Think of it—first 'knocks' me and then offers me $50 per week to write for it." Declared White Rats have nothing against managers, as actors and managers live together. Told of scheme to induce Nat Wills to get one hundred headliners together for an association, promised a two year pay or play contract. Will said: "I'd get a quarter of a million out of you if I could form such an association," and declared he would stick to White Rats. Told how influence was brought to bear that never permitted Keith to open London house for continuous vaudeville from 11 to 11.

Weighed chances of winning or losing. "If we win, any actor who fights us will never step on a vaudeville or legitiate stage in the United States of America." Said "knockers" would be just where they are now if movement fails, as managers wouldn't hire stolen acts. Told of $150,000 offer "for resigning" in 1911. Told of how Lincoln secured volunteers, and compared himself to Emancipator. "After May 26, they'll have to come in whether they want to or don't want to." Then he told of the actor's power to turn four walls into a theatre, saying "Rise in your might—choose."

The meeting adjourned at 3 A. M.

IN THROES OF POLITICS.

Politics, at the hands of the autocratic Thompson City Hall regime, constantly threatens to make things additionally unpleasant for the Chicago theatrical world, despite the fact that show folks were an important factor in causing the landslide that brought about the mayor's election. The amusement angle will probably form an important part of future mayoralty campaigns.

STAR AND GARTER (C. L. Walters, mgr.)—Week 26, the Strolling Players.

MARCH 27.

Chicago's uncertain loop lottery of new attractions drew one new production that promises much interest for the current week, in the form of "Everyman's Castle," which came to the Cort last night. The "all star" cast includes: Wilton Lackaye, Cyril Scott, Hilda Spong, Kathleen Clifford and other glittering lights. The play shows various phases of domestic felicity.

The Central Music Hall (formerly the Whitney) was invaded by a New York French company tonight, with a repertoire of French plays. Ten performances per week are scheduled.

Efforts were made to destroy two Englewood theatres with bombs last week, the trouble being attributed to labor union tangles.

CORT (U. J. Hermann, mgr.) — "Everyman's Castle," first week.

POWERS' (Harry Powers, mgr.)—Ethel Barrymore, in "Our Mrs. McChesney," second week.

BLACKSTONE (Edwin Waper, mgr.) — E. H. Sothern, in "The Two Virtues," second week.

GARRICK (John J. Garrity, mgr.)—"Experience," fourteenth week.

ILLINOIS (A. Pitou, mgr.)—Montgomery and Stone, in "Chin Chin," ninth week.

PRINCESS (S. P. Gerson, mgr.)—Margaret Anglin, in "The Taming of the Shrew," second week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," seventh week.

CHICAGO (John J. Garrity, mgr.) — "Town Topics," fourth week.

COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Rio Grande," second week.

LITTLE (A. Browne, mgr.)—"The Charity That Began at Home," ninth week.

VICTORIA (H. C. Brolaski, mgr.)—Week of 26, "In Old Kentucky."

IMPERIAL (Will Spink, mgr.)—Week of 26, "While the City Sleeps."

NATIONAL (J. P. Barrett, mgr.)—Week of 26, "The Crisis," by the stock company.

COLUMBIA (Wm. Roche, mgr.)—Week of 26, Rose Sydell's Co.

HAYMARKET (I. H. Herk, mgr.)—Week of 26, Stock burlesque.

GAYETY (R. S. Schoenecker, mgr.)—Week of 26, Girls from the Follies.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 26, the Yankee Doodle Girls.

A TALK WITH HARRY MOUNTFORD.

BY CASPER.

(Special to THE CLIPPER.)

Mountford is a picture of confidence unalloyed. He depicts the spirit of youth (perhaps I should have said the *fighting* spirit of youth) in a manner that makes his cause appear so plausible and universal that one would deem it not unlikely for him to convince his natural enemies as thoroughly as he has convinced his ardent supporters. When you talk to him you understand why he is where he is. There's nothing half-way about Mountford. You're either with him or you hate him.

"My enemies, if I may call them that, are making much ado about my personality, my habits, etc.," he said, "but really, the personal Mountford doesn't count for much. I represent the militant spirit of the actor when he sets out to get something that's coming to him—nothing more or less. Investigation into my private life wouldn't help much, and if it would, nobody would be more eager to reveal details than 'yours truly.'

"My army organization plan is working out precisely as I thought it would. For the sake of the actor I sincerely hope I win. I'd hate to think there's a chance of losing, because the performer, himself, would be foolish enough to go over to the other side. Yet I've got more to fear from the performer traitor who lurks behind the scenes, only to come forward at a most disadvantageous moment, when it's hard for me to explain things away to the same clientele that he approaches, than from the men who are lined up on the other side. But get me straight, I'm not against managers or agents, it's the system I'm after. If I was a manager, I suppose I'd do pretty much as they do—but I'd get away from secrecy and come out in the open.

"Have I got the average Easterner's idea that 'Chicago's away out there?'" he replied to the question "you can just bet I haven't. You can see how important I consider Chicago by the way I handled meetings here.

"I guess I'm pretty much of a driver—a slave driver," he mused, "but I expect my lieutenants to work as hard as I do. The stakes are high and I'm bound to win."

WHAT OUTLYING VAUDEVILLE OFFERS.

ACTS SEEN AT CHICAGO'S NEIGHBORHOOD THEATRES--DETAILED REVIEWS OF VARIOUS BILLS.

(special to THE CLIPPER.)

CHICAGO, March 25.

The following bills were on view at Chicago's outlying vaudeville theatres during the week just closing:

ACADEMY.

JOSEPH PILGRIM, MGR.

A good sized crowd was on hand early to witness the first performance of a neatly arranged bill.

The Two Franks opened with a routine of gymnastic stunts that made a good impression.

Ward and McCue (singing, talking and piano) injected lots of life in the program from the start. The act opens with the lady at the piano, singing "Give a Little Credit to Your Dad," and is interrupted by the man, in delivery uniform, who demands payment for her hat. Then he goes through the audience in search of the manager, handling a lively line of chatter in the meantime. The lady then sings "The Letter That Never Reached Home," which ought to be replaced. They close singing parodies.

"At Ocean Beach," with Billy Batchelor, was the hit of the bill. Billy is supported by a good selection of principals and chorus lassies whose work is worth seeing. "Are You from Dixie?" "Moonlight on the Rhine" and "Don't Bite the Hand" are three popular songs in the act. They carry a beautiful special drop, showing the hotel on the beach, and the wardrobe is like a big Broadway production. Billy, as a daffy comedian, is great.

Fisher and Rockway (blackface singing and talking), rendered patriotic songs with a fair line of talk. The lady is minus the dialect, but the man has a good voice, singing "Mother," "Wake Up, America," and "Don't Bite the Hand."

The Lampinis failed to make the same good impression they made previously in other houses.

LAST HALF.

The Nagfys, fire eaters, opened the show, and held audience spellbound throughout entire act.

La Salle and Tankini sang everything from a comedy song to an operatic selection. These people have splendid voices and know how to use them. Good act, worthy of any good time.

Menlo Moore's "Fair Co-Eds," three girls and a like number of male members, scored the hit of the bill with good comedy and good singing voices.

E. J. Moore, billed as the Gabby Trickster, kept the crowd in a cheerful mood.

Dunedin Duo, wire walkers, closed the bill. *Block.*

GRAND.

WM. A. JOHNSON, MGR.

A very small crowd witnessed the first performance of a five act bill, three acts of which were good.

Spissell Bros. and Mack opened the show with a lot of hokum comedy talk. Their tumbling is the good feature of the act.

Everets and Irwin (A Hebrew sailor and a sea captain) scored big from the start. The boys have a good line of talk, which is put over in a lively manner. They carry a special drop in one, showing the navy yard. They close singing parodies and "We're Satisfied With Uncle Sam," which goes over with a bang. It's a good act.

The Terrys displayed something new around here in the line of cowboy acts. The lady handles a rope measuring seventy feet, which she twirls around in the air over the heads of the audience. The man is a good talker and his lingo is bright and snappy.

Robinson and Nichols (colored) sang a few songs, including "Good-Bye, Good Luck, God Bless You," which saved the act.

Sutton, McIntyre and Sutton, two rubes and a lady, in a farm yard scene, were the big hit of the evening. The comedy talk is very good and their tumbling immense. The lady is a good dancer and makes a beautiful appearance. It's a great act and a credit to any bill.

LAST HALF.

Billie Langard, a pretty appearing young lady, opened the show with a posing act that really belongs in the higher grade houses. She opens with a picture thrown on the screen, showing the sun setting, and then goes into the following poses: "The Bride," "On the Beach," "Muse Finding the Head of Orpheus," "Vanity" and several other poses. Miss Lingard has a beautiful figure and works with lightning effect.

Barney First offered a line of talk and sang parodies.

Rose Fenton Players (burlesque travesty) ran away with the honors. In this act you have to laugh, no matter how you feel.

Robinson and Nicols, and Richard Wally and company completed the bill. *Block.*

AMERICAN.

E. LOUIS GOLDBERG, MGR.

"The Time, the Place and the Girl," in tabloid form, was the offering for the first half of the week, with Guy Voyer as the star, supported by twelve principals, eight chorus girls, five show girls and the La Salle Quartette. Voyer is a clever performer and has a sterling supporter in Miss Lee, who is pretty to look upon and works with considerable ginger. The musical numbers consist of about a dozen restricted numbers and two popular songs (which ought to be taken out entirely). The book is good and is handled in a very good manner.

LAST HALF.

A wonderful selection of acts was seen at the American Theatre.

Lulu Coats and her Cracker Jacks were one of the big hits of the evening. Lulu makes several beautiful changes, as do her Cracker Jacks, who are three of the best dancers that ever appeared at this theatre. Lulu's ability is known, and her act is a pleasure to witness.

James Grady and company presented their comedy dramatic sketch, entitled "The Toll Bridge." Mr. Grady, as the old bridge owner, plays his part to perfection, and is supported by two very clever people, who deserve considerable credit.

Wilton Sisters, two dainty little lassies, entertained the audience to its heart's content. The girls make a splendid appearance, and are wonders on the violins.

Roberts, Stuart and Roberts scored the laughing hit of the bill. The cast is great, and their lines are put over in a lively manner.

Mijares, a wire walker, closed the bill, performing wonderful deeds. *Block.*

ELLIS.

All house records broken, due to the fact that Nellye De Onsonne was headliner for the week, causing a number of people to brave the storm and wait in the rain to get into the theatre. They were charmed by the clever little lassie, who conclusively proved she was worthy of the title "vaudeville-find." Nellye is still ably assisted by Roy Ingraham at the piano. Miss De Onsonne sang "I'm Simply Crazy Over You," "Mother," "Don't Bite the Hand" and "I'm Going to Walk Right Into Your Heart," which she put over in a real give-and-take manner.

Madame Sampson, a young lady of considerable poise, opened the show with a heavy weight-lifting act. Miss Sampson is blessed with the strength of a Goliath, and throws heavy weights around as nothing at all.

Mr. and Mrs. Burnham, a rube singing and talking act, made a big impression from the start. The lady makes a few changes of wardrobe and possesses a splendid appearance. Their talk is snappy and well delivered.

Musical Ekharts offered xylophone and trombone playing with a real lively touch, and were forced to respond to a number of encores.

Costello (colored female impersonator), sang several songs, including "Walking the Dog," and offered a routine of dances. *Block.*

CROWN.

The big feature act for the first half was Senator Francis Murphy, with his German dialect and a great delivery. Murphy had the audience in a continuous uproar from the minute he stepped on the stage. After receiving a tremendous amount of applause, he finally responded with an encore, and left the crowd applauding for more.

Leo and Chapman opened the bill with a routine of singing, talking and dancing which was refreshing.

Payne Duo (two youngsters) offered singing and dancing, the little girl has a pleasing voice, but the boy fails to keep up with her. The act needs new material.

Richard Wally and company entertained with juggling.

Hazel Lynch, a pretty girl, sang and talked herself into the hearts of the audience with ease. Hazel has a wonderful way of putting over her songs which have been sung around here by quite a few acts; but none deliver them like this young lady, who makes one feel as though she knew you all her life. Her gowns are stunning, likewise her looks.

Barnold's dogs closed the bill, much to the satisfaction of old and young. *Block.*

MIDWAY.

ABE & MIKE COHN, MGRS.

Hasson and Leslie, comedy cyclists, opened, and made a great impression from the start.

Costello (colored female impersonator) offered a routine of songs and dances, making two changes of wardrobe. His closing number consists of an impersonation of the late Ada Walker in her song and dance success, "In the Valley of the Nile."

Van and Forest (piano and violin act) played several classic and popular selections and scored heavily.

"Cheese and Crackers," a comedy sketch, with a little touch of pathos, was the hit of the bill. They carry a special drop showing the interior of a bedroom. *Block.*

AMERICAN HOSPITAL NOTES.

HARRY LOCKHART, of Lloyd Sabine Company, left March 25.

EDNA TERRY, of Watson & Wrothe's Burlesque Show, is leaving, fully recovered from her recent operation. She will join the company at St. Louis.

ARTHUR DEMING will make a complete recovery in a short time.

RUTH RAING, of Monte Carlo Girls, also continues to make good recovery.

JAMES BROOKS left March 25.

CLAIRE COULSON, sister of McVicker's cashier, was operated upon by Dr. Thorek for goitre, and is getting along nicely.

PAULINE CRAWFORD is still critically ill. Her husband is constantly with her.

LULU HUNTER, of the Hunter Trio, is a patient. She made a hurried trip from Los Angeles to place herself under the doctor's care. An operation for tumor was performed and the doctor has predicted an uninterrupted recovery. Miss Hunter is the wife of Gus Adams.

FELECIA BERNARD, a recent patient, has donated fifty dollars toward the fund for the Showmen's League Ward in the new American Hospital.

PRINCESS IONIA is now able to be out and walking around as well as ever.

LAVERNE BELL MAJOR, little daughter of Marji O'Brien Major, was a visitor. Last week the doctor grafted some skin from the mother's shoulder in order to place it on the baby's finger, which had been burned and contracted. The kiddie is getting along fine.

GARDENS MUST PAY.

The Midway Gardens Company's endeavor to avoid payment of debts amounting to more than $200,000 was blocked by a decree returned by Judge F. A. Smith, last Tuesday, in the suit brought against the amusement corporation and Edward C. Waller Jr. (receiver) by the Chicago Title and Trust Company. The judge ordered that the joint defendants pay all the debts enumerated.

SARATOGA CARNIVAL SEAT.

Many carnival luminaries are making the Saratoga Hotel their headquarters in Chicago while they are framing season's plans. Every day some notable drifts into the lobby, where he is greeted by the crowd of "regulars," headed by the genial John B. Warren and Chief Bodkins.

EVANSTON'S CENSOR.

When it comes to moving picture censors, quiet, orderly Evanston, Ill., "has it on" all other municipalities. The lady censor brushes into the town's foremost theatre and brusquely orders the immediate suppression of any films that do not please her. Frequently the people attracted by pictures of rich promise are forced to be satisfied with travel pictures, at the whim of the censor.

BY MILL.

AL. REEVES' SHOW.

After having played several times in Greater New York earlier in the season, "your old pal Al." at last has his inning on Broadway, and opened to good business Monday afternoon and evening, March 27. Al. has brought along a novelty in the form of Ida Webster, a Canadian woman, to take care of the front of the house and to count up. She is well liked by the local managers as a thorough business woman, well able and qualified to look after her employer's interest.

"The Simplex Marriage Parlors" is a new title for the familiar farce, in which Jack Simplex palms off a Hebrew as a count in order to have him marry the rich heiress.

In this case Al. Green plays the role of the promoter, formerly played by Al. Reeves, and Charles Robles, who has been a knight of the crepe for a few weeks only, has mastered the role of the Count very thoroughly, and gives a laughable performance.

Maude Rockwell is a shapely and pleasing Mrs. Fixer. Arthur Thornton, Joe Lester and Joe Simon are counts in search of heiresses. Eleanor Marshall was a duchess, Margie Demarest and Rene Cooper were the American beauties in search of titles.

The numbers included an opening medley by the girls in new and pretty gowns, with all of them working well; "I've Got Everybody's Number," by Rene Cooper, a lively soubrette; "The U. S. A.," by Al. Green and the chorus; "On the Way to Mocha Bay," by Miss Rockwell; "Loading Up the Mandy Lee," by Miss Demarest; a chorus girl number, with singing, dancing and saxophone playing by various members, to general satisfaction and many encores; a march number and "We Want a Mighty Navy," by Maud Rockwell. The comedy by Charles Robles in the old "Mifffff" role was well put over, and he deserves credit for this bit of work, so entirely foreign to his previous line of endeavor and from the Tad which he plays in the burlesque.

"Slumming" is the burlesque, with the scene a cabaret in a Chinatown street. Mr. Green is an old legit., and Charles Robles an Irish bartender. The entertainment for the slumming party is furnished by the girls in a lively medley; a song, "Let Me Sleep a Little Longer," by a Chinatown guide; selections by the quartette, Charles Diamond, in his song and dance with harp accompaniment, and his classic and popular selections on the small harp, which instrument he plays as cleverly as ever.

When Al. Reeves arrives there he is given the usual rousing reception, and his new line of talk, as usual, was well received. Accompanied by Joe Simon on the piano, he sings a song with "Give Me Credit, Boys" as the theme, and then begs off to be able to set the banquet scene and the pictures.

Maude Rockwell, in one, introduced several operatic selections and "My Mother's Rosary" to applause.

At the banquet scene, which remains nearly the same as formerly reviewed, a lot of fun was had by the actors and by the audience. Rene Cooper sang "The Midnight Cakewalk Ball," and for the accompanying dnce was joined consecutively by the comedians, including Al. himself, who shook the kinks out of his joints in clever fashion.

Miss Rockwell introduced the pictures by the living models, and all of them were well selected and posed. The throwing of a comedy bouquet, which Al. received for his effort at dancing, at the assemblage, seemed somewhat strained, but the other comedy bits, with the funny laughs, made up for it.

Al. himself helped to work up the numbers, and helped along the encores. Ruth Wilson sang "Mother Machree," with the quartette and Al. himself harmonized beautifully for the chorus.

The chorus: Mae Smith, Alma Grantz, Irene Halliday, Grace Halliday, Helen Connors, Beatrice Drew, Clare Melville, Frances Durane, Margaret James, Marie Fisher, Arabella Harris, Paplin Harris, Cecile Mayhew, Peggy O'Rourke, Leo Madison, Buelah Mack, Anna Schuyler, Ethel Lester, Nell Hall and Dolly Mead.

The staff: Al. Reeves, owner; Doc Adams, advance; Ida Webster, representative; Arthur Thornton, stage manager; Frank Moore, musical director; Geo. Smith, mechanic; Lee Sherman, electrician; Wm. Hanford, properties. *Mill.*

SALE CAUSES LAWSUIT.

The sale of the stock in the American Burlesque Association owned by the Columbia Amusement Co., when announced, caused considerable comment and speculation as to the true inwardness of the transaction.

Judge Muller, of Cincinnati, who secured the stock at a reported reasonable figure, it is claimed, is merely acting for R. K. Hynicka, treasurer of the Columbia Amusement Co. and also a director in the A. B. A.

On March 21, Jacob Goldenberg started a suit in the U. S. District Court, at Baltimore, asking that the sale of the circuit be set aside. Mr. Goldenberg, as a stockholder in the Columbia Corporation, asks that this action be taken to void the sale and to prevent the diversion of this valuable asset of the corporation, for which he claims he had offered twice the amount accepted from Mr. Muller, and on the same terms of a five year note.

Judge Muller will, if the sale stands, make some changes in the circuit, eliminating the Grand, Trenton, N. J., and the Columbia, Grand Rapids, and adding the Haymarket, Chicago; Victoria, Pittsburgh, and the Garden, Buffalo.

The American Burlesque Association will have their annual meeting June 2.

MINER'S EIGHTH AVENUE AGAIN FOR BURLESQUE.

There is some talk about Miner's Eighth Avenue, New York, going back into burlesque, playing the A. B. C. attractions.

The house is now playing feature pictures, leased out by the Miner Estate.

The passing of the Garrick Theatre, which is to be torn down shortly, will leave the American circuit without a house in that territory. The lower West Side could stand for a house of this kind.

PEARSON WILL HAVE SHOW.

Arthur K. Pearson, who was, part of the present season, manager of the Yorkville, New York, has leased Phil Sheridan's franchise on the Columbia Circuit for three years, with the privilege of two additional years. Mr. Pearson made a large cash payment on signing the contract. Last season Mr. Pearson successfully handled the Prize Winners on the main circuit for the Theatrical Operating Company. Mr. Pearson will produce an entirely new show with an original book and for the most part an original score, doing away as far as possible with the use of published songs.

ANOTHER RECORD FOR LEW.

Jack Singer's Behman Show played to a record week at Paterson, considering the Lenten period. On Saturday they had a hundred seats on the stage and over a hundred standees. Lew Watson is correspondingly proud of his success in interesting the Paterson public in his attractions.

BURLESQUERS ENTERTAIN VEILED PROPHETS.

Among the entertainers at the beefsteak dinner of the Bela Grotto, M. O. V. P. E. R., at the Highland Hotel, Springfield, Mass., March 20, were Harry (Hickey) Le Van, Lettie Bolles, Helen Day and Madeline Doll, of Dixon's Big Review of 1916.

MORAN NOT AT OLYMPIC.

Frank Moran was to be a feature with the Auto Girls, at the Olympic, New York, this week, but evidently the deal is off.

FIGHT PICTURES IN BURLESQUE.

The Willard-Moran fight pictures are special attractions with the Parisian Flirts at the Gayety, Brooklyn, and with the Lady Buccaneers, at the Star, Brooklyn.

THE COLUMBIA, Indianapolis, Ind., closed a successful season March 25, and after being remodeled and re-decorated will open as a burlesque house early in August.

WALDO WHIPPLE rejoined the Tourists Co. at Hurtig & Seamon's, New York, March 22, for the remainder of season.

JAMES H. CURTIN will have his benefit at the Empire, Brooklyn, April 9.

BURLESQUER FOUND DEAD.

ANNA BELLE KENNEDY IS ASPHYXIATED IN CINCINNATI.

Anna Belle Kennedy, recently member of the stock burlesque company at People's Theatre, Cincinnati, was found dead in her apartments, 1918 Race Street, Cincinnati, March 21. Near her lay her pet dog, also dead. Both had been suffocated by the fumes of a gas stove. The dead actress was the daughter of John Kennedy, of Cincinnati.

BANQUET TO MAE HOLDEN.

Mae Holden was "partied" at the Imperial Restaurant, March 21, and the season's best delicacies were served in fine style. Everybody had a dandy time. Among the guests were: Jean Bedini and wife, Pam Lawrence and mother, Millie De Leon, the entire Puss Puss company, Myrtle Young, Nora Henry and Blanche Corcoran, from Military Maids; May Manly and Feely and McCloud, from Bon Ton Co., also the chorus girls' real friend, Eddie Manly.

PARISIAN BEAUTIES.

At Daly's, New York, Max Armstrong's company is playing under the above title, in "A Havana Honeymoon" and "Two Near-Detectives."

The cast includes: Bert Saunders, Lew Golden, Earl Logan, George Leon, Millie Loveridge, Ethel Hall and Gussie White.

The chorus presents: May Shaw, Helen Day, Mabel Parker, Bess Gunnell, Cleo Marchall, Ray Pontius, May Powell, Babe Strong, Esther Brandon, Dorothy Holiday, Conny Powell, Pearl Fisher, Vivian Delmar, Marie Chaplin, Carrie Brooks and Bessie Weber.

Millie Loveridge is an added feature in her specialty.

AITKEN HONORED.

Charlie Aitken, agent of the Crackerjacks, was tendered a banquet by his old pal, Billy Beck, of the Rex Hotel, Philadelphia.

Bobby Morrow, manager of the Trocadero, acted as toastmaster, and in royal fashion he had the flagons held rampant when the guest of the evening, Aitken, was toasted. Among the guests were: Bob Deady, Freddy Ford, Magistrates Collins and Haggerty, Select Councilman Kennedy, Hon. John R. K. Scott, Clerk of Courts Thomas Cunningham, Sergeants Fred La Mada and Bill Hamilton, Mike Fitzgerald, Tom Kelly, Bill Hearty, William H. Vare, Congressman from Philadelphia; Johnny O'Connell, Magistrate Joe Call, Joe Howard, of the Gayety; Frank Lorman, John Flaherty and Hughie Deady.

Billy Beck presented his chum, Charlie Aitken, with a prize winning Rodeny Stone English bull pup.

SIDMAN IN BURLESQUE AGAIN.

Sam Sidman will return to burlesque, heading his own show next season over the Columbia wheel. He will put on an elaborate production. Sam says: "Working thirty-eight weeks is great."

THE GLOBE TROTTERS.

This attraction at the Columbia, New York, next week, will include Frank Hunter, Frankie Rice, Irving O'Hay, Charles Brown, Madge Darrell, Will Lester, Don Trent, Sarah Hyatt, and the Weavers.

THE BURLESQUE MANAGERS' PROTECTIVE ASSOCIATION, which includes Gus Hill, Harry Bryant, Fred Irwin, Jake Goldenberg, Max Spiegel has been formed, and met last week. It will enroll managers, producers and show owners. The "protective" will mean more than just part of the title.

STROUSE & FRANKLYN will have stock at the Olympic, New York, and at the Howard, Boston, this Summer.

THE ACADEMY, Jersey City, N. J., is left without an attraction this week, as the Tip Top Girls, which show was to play there, plays Bridgeport, Conn., instead of the Ben Welch troupe.

TO WHOM IT MAY CONCERN:

AL. REEVES

WORLD OF ENTERTAINERS (50 People) Will Appear for One Week at the

COLUMBIA THEATRE, March 27, 1916

Broadway and 47th Street, New York City

I PERSONALLY INVITE every SUCCESSFUL PRODUCER in America to witness my Show on this occasion. Would like very much to have GEO. M. COHAN, NED WAYBURN, FLO ZIEGFELD, KLAW and ERLANGER, LEE and JAKE SHUBERT, CHAS. DILLINGHAM, WM. A. BRADY, and AL. WOODS, especially, to see this production as it is the result of my personal efforts and management. So that they will join with me in pronouncing it ONE OF THE BEST and MOST NOVEL BURLESQUE ENTERTAINMENTS offered to the Public in years.

FEAUTURING TWO CLEVER COMEDIANS

CHAS. ROBLES AND AL. GREEN

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Columbia, New York, 27-April 1; Casino, Brooklyn, 3-8.
BEHMAN SHOW (Jack Singer, mg.)—Empire, Hoboken, N. J., 27-April 1; Casino, Philadelphia, 3-8.
BON TONS (Ira Miller, mgr.)—Empire, Brooklyn, 27-April 1; Colonial, Providence, 3-8.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Lay off 27-April 1; Hurtig & Seamon's, New York, 3-8.
BOSTONIANS (Frank S. Pierce, mgr.)—Casino, Phila., 27-April 1; Palace, Baltimore, 3-8.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Jacques, Waterbury, Conn., 27-April 1; Miner's Bronx, New York, 3-8.
DAVE MARION'S (Bob Travers, mgr.)—Lay off 27-April 1; Syracuse and Utica, N. Y., 3-8.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Gaiety, Washington, D. C., 27-April 1; Gaiety, Pittsburgh, 3-8.
GLOBE TROTTERS (M. Saunders, mgr.)—Casino, Boston, 27-April 1; Columbia, New York, 3-8.
GAY NEW YORKERS (Harry Leoni, mgr.)—Colonial, Providence, 27-April 1; Casino, Boston, 3-8.
GYPSY MAIDS (W. V. Jennings, mgr.)—Miner's Bronx, New York, 27-April 1; Empire, Brooklyn, 3-8.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Gayety, Boston, 27-April 1; Grand, Hartford, 3-8.
GIRL TRUST (Louis Epstein, mgr.)—Gaiety, Toronto, Ont., 27-April 1; Gaiety, Buffalo, 3-8.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Star, Cleveland, 27-April 1; Colonial, Dayton, O., 3-8.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Grand, Hartford, 27-April 1; Jacques, Waterbury, Conn., 3-8.
MAJESTICS (Fred Irwin, mgr.)—Empire, Toledo, O., 27-April 1; Star and Garter, Chicago, 3-8.
MANCHESTER'S (Bob Manchester, mgr.)—Colonial, Dayton, O., 27-April 1; Empire, Toledo, O., 3-8.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Syracuse and Utica, N. Y., 27-April 1; Gaiety, Montreal, Can., 3-8.
MILLION DOLLAR DOLLS (Chas. Fake, mgr.)—Gaiety, Montreal, Can., 27-April 1; Empire, Albany, N. Y., 3-8.
MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Casino, Brooklyn, 27-April 1; Empire, Newark, N. J., 3-8.
MERRY ROUNDERS (Jas. Weedon, mgr.)—Gaiety, Buffalo, 27-April 1; lay off 3-8; Syracuse and Utica 3-8.
PUSS PUSS (Al. Lubin, mgr.)—Empire, Newark, 27-April 1; Park, Bridgeport, 6-8.
ROSELAND GIRLS (Bob Mills, mgr.)—Gaiety, Detroit, 27-April 1; Gaiety, Toronto, Ont., 3-8.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Columbia, Chicago, 27-April 1; Berchel, Des Moines, Ia., 3-6.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Hurtig & Seamon's, New York, 27-April 1, Orpheum, Paterson, N. J., 3-8.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Star & Garter, Chicago, 27-April 1, Gayety, Detroit, 3-8.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Gaiety, Omaha, Neb., 27-April 1, Gayety, Kansas City, Mo., 3-8.
SPORTING WIDOWS (Bob Simons, mgr.)—Berchel, Des Moines, Ia., 27-29, Gaiety, Omaha, Neb., April 3-8.
STAR AND GARTER (Asa Cumings, mgr.)—Gaiety, Pittsburgh, 27-April 1, Star, Cleveland, 3-8.
SMILING BEAUTIES (Ben Harris, mgr.)—Gaiety, Kansas City, 27-April 1, Gaiety, St. Louis, 3-8.
SAM HOWE'S (Geo. R. Batcheller Jr., mgr.)—Palace, Baltimore, 27-April 1, Gaiety, Washington, D. C., 3-8.
TOURISTS—Orpheum, Paterson, 27-April 1, Empire, Hoboken, N. J., 3-8.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Empire, Albany, N. Y., 27-April 1, Gaiety, Boston, 3-8.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Gaiety, St. Louis, 27-April 1, Columbia, Chicago, 3-8.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Century Kansas City, 27-Aril 1; Standard, St. Louis, 3-8.
AUTO GIRLS (Ted Symonds, mgr.)—Olympic, New York, 27-April 1; Yorkville, New York, 3-8.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Amsterdam, N. Y., 29; Hudson, Schenectady, 27-April 1; Corinthian, Rochester, N. Y., 3-8.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Cadillac, Detroit, Mich., 27-April 1; Columbia, Grand Rapids, Mich., 3-8.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Empire, Cleveland, O., 27-April 1; Penn. Circuit 3-8.
BIG CRAZE (Joe Levitt, mgr.)—Savoy, Hamilton, Ont., 27-April 1; Cadillac Detroit, Mich., 3-8.
CRACKER JACKS (Walter Greaves, mgr.)—Trocadero, Phila., 27-April 1, Grand, Trenton, N. J., 5-8.
CABARET GIRLS (Lewis Livingston, mgr.)—Star, Toronto, Ont., 27-April 1, Savoy, Hamilton, Ont., 3-8.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Howard, Boston, 27-April 1, Gilmore, Springfield, Mass., 3-8.
CHARMING WIDOWS (Sam Levy, mgr.)—Yorkville, New York, 27-April 1, Gaiety, Philadelphia, 3-8.
CITY SPORTS (L. E. Sawyer, mgr.)—Penn. Circuit 27-April 1, Gaiety, Baltimore, 3-8.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Colonial, Columbus, O., 27-April 1, Youngstown, O., 3-5, Akron, O., 6-8.
FROLICS OF 1915 (Frank Lalor, mgr.)—Youngstown and Akron, O., 27-April 1, Empire, Cleveland, 3-8.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Corinthian, Rochester, N. Y., 27-April 1, Star, Toronto, Ont., 3-8.
FRENCH MODELS (Harry Rose, mgr.)—Gaiety, Phila., 27-April 1; Shamokin 3, Shenandoah 4, Wilkes-Barre, Pa., 5-8.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.) Gayety, Chicago, 27-April 1; Buckingham, Louisville, Ky., 3-8.
HELLO, PARIS (Wm. Roehm, mgr.)—Grand, Trenton, N. J., 29-April 1; Olympic, New York, 3-8.
HELLO GIRLS (Louis Lesser, mgr.)—Wilkes-Barre, Pa., 29-April 1; Binghamton, N. Y., 3, 4; Amsterdam 5, Schenectady, N. Y., 6-8.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Gilmore, Springfield, Mass., 27-April 1; Garrick, New York, 3-8.
JOYLAND GIRLS (Sim Williams, mgr.)—St. Joseph, Mo., 29-April 1; Century Kansas City, Mo., 3-8.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Star, Brooklyn, N. Y., 27-April 1; Academy, Jersey City, 3-8.
MILITARY MAIDS (M. Wainstock, mgr.)—Fall River and Worcester, Mass., 27-April 1; Howard, Boston, 3-8.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Standard, St. Louis, 27-April 1; Gaiety, Chicago, 3-8.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Gaiety, St. Paul, 27-April 1; St. Joseph, Mo., 6-8.
FAT WHITE SHOW (Lew Talbot, mgr.)—Gaiety, Baltimore, 27-April 1; Trocadero, Phila., 3-8.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Gayety, Brooklyn, 27-April 1; Academy, Fall River, Mass., 3-5; Worcester, Mass., 6-8.
RECORD BREAKERS (Jack Reid, mgr.)—Gaiety, Minneapolis, 27-April 1; Star, St. Paul, Minn., 3-8.
REVIEW OF 1916 (Henry P. Dixon, mgr.)—Garrick, New York, 27-April 1; Star, Brooklyn, N. Y., 3-8.
SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Majestic, Indianapolis, 27-April 1; Englewood, Chicago, 3-8.
TEMPTERS (Chas. Baker, mgr.—Olympic, Cincinnati, 27-April 1; Colonial, Columbus, O., 3-8.
TIP TOPS (Joe Hurtig, mgr.)—Park, Bridgeport, Conn., March 30-April 1; Gaiety, Brookln, 3-8.
TANGO QUEENS (Ed. E. Daly, mgr.—Columbia, Grand Rapis, Mich., 27-April 1; Majestic, Indianapolis, 3-8.
U. S. BEAUTIES (Dan Guggenheim, mgr.)—Buckingham, Louisville, Ky., 27-April 1; Olympic, Cincinnati, 3-8.
WINNERS (Harry K. Gates, mgr.)—Gayety, Milwaukee, Wis., 27-April 1; Gaiety, Minneapolis, 3-8.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Englewood, Chicago, 27-April 1; Gaiety, Milwaukee, 3-8.

PENN. CIRCUIT.

MONDAY—Canton, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York Pa.
SATURDAY—Academy, Reading, Pa.

TEDDY SYMONDS has secured Capt. Barnett and Son, the midget singing and talking act, as an attraction for the Auto Girls for next season.

MURRAY J. SIMONS has recovered sufficiently to produce stock at the Haymarket, Chicago.

IDA EMERSON has left the Rose Sydell Co., and is succeeded in the prima donna role by Miss Hamilton, of Jerge and Hamilton.

THE MANCHESTER BURLESQUE PRODUCING CO. has been incorporated in Maryland, by Mess. Manchester, Rife, Knapp and Martell, to produce two shows next season. Manchester's Own and the Mollie Williams Own Show will be the titles.

THE AUTO GIRLS are at the Olympic, New York, this week, billed as the Jolly Grass Widows. Elsie La Bergere is the added feature.

BEN WELCH is playing the Orpheum, Brooklyn, this week. His show is laying off.

JACK STROUSE has signed for next season with the Smiling Beauties.

BILLY WATSON'S SHOW played to good business at Hartford, Conn., despite the unseasonable weather.

SAM GRANAT, of Miner's Empire, Newark, N. J., will have a benefit April 7. The Midnight Maidens will be the attraction that week.

STOCK

NEW LINCOLN.

UNION HILL, N. J.

The Lincoln Theatre Players presented George Broadhurst's success, "The Law of the Land."

A very favorable feature in the presentation of this play, by a stock company, is the opportunity afforded the major part of the cast to display their ability. In the first act the parts of Robert Harding, Goeffrey Morton and Mrs. Harding stand out; in act two the interpreter of Arthur Brockland is given good opportunity, and in act four the part of Inspector Cochrane is favored.

Selmer Jackson, in the role of Goeffrey Morton, was splendid. He proves himself capable throughout, giving an excellent reading of a part that was occasionally overshadowed.

Mary Frey, as Mrs. Harding, gave a capable rendition of a most difficult role. Her third act brought a great deal of justly deserved applause.

Baker Moore, as Arthur Brockland, was capital. His lines were well handled, and he "toed the mark" in the second act.

Harry Stafford, as Robert Harding, was seen only in the first act, but he was remembered throughout as the result of his work.

J. H. Doyle played the part of Inspector Cochrane and turned every opportunity to his advantage. A good though small part, well played.

Dorothy Farrier gave the patrons a treat in her reading of the part of the child, Bennie. One usually looks for shortcomings in a child's performance, but there were none visible when reviewed.

John Gordon, Jack Montgomery, Howard Sydney, Adrienne Bonnelle, George Marshall and Harry Gerken lent their help towards making this presentation a success.

ALCINE PLAYERS' OPENING DATE.

The Alcine Players will open a Spring and Summer stock engagement at the Majestic, Flint, Mich., April 23, with "Under Cover."

Besides Arling Alcine the roster will include: Grace Hamilton, Aurel Burtis, Laurette Allen, Florence Lewin, Marie Palmer, Mercedes Lake, C. Edmund Roberts, Will Lloyd, Guy Kibbee, Charles Husted, Frank Hawkins and Walter B. Riley. The executive staff comprises James A. Bliss, director; Charles Carroll, scenic artist, and Hugh Graeser, stage carpenter.

Roy P. Knotts is business representative.

Only first class royalty plays will be presented. The personnel of the company indicates one of the strongest stock organizations ever operating in Flint.

THE Milton Schuster Musical Comedy Co. will open, May 15, the season at the Park, Hutchison, Kan.

KEITH'S HUDSON.

UNION HILL, N. J.

The undernoted cast gave an admirable performance of Frank Harvey's popular play, "Woman Against Woman," week of March 20: John Tressider, Jack Roseleigh; Phil. Tressider, Joseph Lawrence; Sir Henry Chesterton, Frederick Webber; Gilbert Craven, Charles C. Wilson; Dr. Grayson, Frank Armstrong; Peter Crank, Aubrey Bosworth; Melton, Arthur Mack; Dave Jackson, William Jackson; Bessie Barton, Ann MacDonald; Rachel Westwood, Virginia Howell; Miriam, Mildred Florence; Deborah Barton, Jessie Pringle; Mary Pedley, Margaret Tebeau; Milly Grant, Aggie Lindsley. The play selected for this week's presentation is "Faust," Jack Roseleigh playing the part of Mephisto.

BRYANT STOCK CLOSES.

The Billy Bryant Stock Co. closed its opera house season March 25 at Findley, O., where this company has been filling a stock engagement at the Marvin Theatre, now under the management of Jack Parsons. Owing to illness during the above engagement, Jack Warberton, late of the Nancy Boyer Co., was rushed into the ranks on a very short notice, and this popular comedian won his audience on his first appearance.

Mr. Warberton is now booking his own company, to be known as the Jack Warberton Stock, and will open at the Farant Theatre, Lima, O., early in August. The Billy Bryant Co. has had a season of thirty weeks and reports good business.

NOTICE.

THE PUBLISHERS OF THE CLIPPER EARNESTLY SOLICIT THE CO-OPERATION AND ASSISTANCE OF ALL MANAGERS OF STOCK THEATRES IN INCREASING THE VALUE OF THIS DEPARTMENT. WE BELIEVE IT WILL BE MUTUALLY ADVANTAGEOUS IF EACH MANAGER WILL SEND US EACH WEEK ANY CHANGES THAT MAY OCCUR IN THE POLICY OR PERSONNEL, ANY ACCIDENT, UNUSUAL OCCURRENCE OR IMPORTANT HAPPENING CONNECTED WITH HIS COMPANY. WE DESIRE TO GIVE GREATER PUBLICITY AND PROMINENCE TO THIS BRANCH OF AMUSEMENTS THAN HAS BEEN DONE HERETOFORE BY ANY PUBLICATION. WILL YOU HELP?

BROOKS STOCK CO. CLOSE.

The Brooks Stock Co., of Benton, Wis., closed March 18. The company included: Frederick Starr and wife, who go to Palmyra, Wis.; Jack Brooks and wife, who are home in Sabula, Ia., and Maude Tomlinson, Blanche Rose, George Hulmes, Mabel Dempster, Rex Snelgrove, Vernon Callicoth, Melow Helgensen and Carl Berg.

POLI PLAYERS AT HARTFORD CLOSE.

The Poli Players, of Hartford, Conn., closed the longest run ever made in that town on Saturday, March 25.

THE HEATH COMEDY CO. is back in the field after a week's vacation in Kansas City. The company has been out fifty-six weeks and expects to open tent in about three weeks in the Northern part of Missouri with a ten people show. Roster: Claude Heath, owner and manager; Mrs. Heath, leads; Stewart Sisters, wire performers and jugglers; Donnie Mack, characters; Leslie E. Kell, blackface comedian and handcuff king; Fred Mosier, piano player, and Snooks Heath, two-year-old daughter of Mr. Heath, is featured.

BABY DORIS BONITA EZZELL narrowly escaped, without injury, from the big Warner School at Nashville, Tenn., in the $1,500,000 fire of that city. She is known professionally as Baby Doris, and is widely known in stock circles.

MAUDE RINALDO has just returned from Canada, having closed with George Summers' Stock Co. at Calgary.

THE Pullin Comedians closed their house season March 18, at Witt, Ill., and will open their tent season shortly, with a new line of paper and plays.

McWATTERS, WEBB PLAYERS MAKING RECORD.

The McWatters, Webb & Co. Players, with Mae Melvin, have accomplished the unheard of in Terre Haute, Ind., by playing to good business in stock for seven consecutive weeks, and winning a patronage that has never been accorded a stock organization before in the history of this city.

Last week they presented "The Man From Home," with Mr. McWatters in the role of Daniel Voorhees Pike. His delineation of the unsophisticated but wily Indiana country lawyer, giving the role a reality, earnestness and individuality, was a revelation to patrons of the Grand. Mae Melvin won new honors as Ethel Granger Simpson; Mr. Webb made a most effective Grand Duke; Mr. Howard was an ideal Earl of Hawcastle; Mr. Krueger, very good as the English dude, and, in fact, the entire cast gave satisfaction.

The settings were correct and handsome throughout, and reflect great credit upon Stage Director Bennett Finn, Scenic Artist Raymond Black and Stage Manager Victor Fletcher. "The Man From Home" will long be remembered in Terre Haute by the patrons of this excellent stock company.

"GIRL HE COULDN'T BUY" AT THE LEXINGTON.

The company presenting "The Girl He Couldn't Buy," at the Lexington Opera House, includes: Florence Joyce, Ida Ellis, Harriett Sheldon, Howard Fay, Henry Crossen, James Marr, George Lathrop, S. Black and F. Edwards.

The performance will be reviewed in detail in next week's issue.

POLI'S, BALTIMORE, OPENS APRIL 3.

Poli's Academy, Baltimore, will open as a stock house April 3 with "Under Cover."

The company will include: Richard Buehler, Florence Rittenhouse, who closes April 1 with the Poli Players in Washington; J. Hammond Dailey, Russell Fillmore and Louise Kent.

Henry Henkle will be resident manager.

KEITH SIGNS DUDLEY AYRES.

Dudley Ayres, the leading man with the Grand Opera House Players, Brooklyn, has been signed to appear with the B. F. Keith Players at the Portland, Portland, Me. It is expected that he will open the first week in May.

ALBEE STOCK OPENS SOON.

The Albee Stock Company will open in Providence, R. I., on April 17. This appearance will be the start of its sixteenth season in Providence, and judging from the list of plays selected for presentation, namely, "The Miracle Man," "Kick In," "Outcast," etc., should prove successful.

JOHN WOODFORD closed with the Grace Baird Stock Co. after a seven months' engagement, and will lay off in Kansas City for a couple of weeks before starting in rehearsals with the Lester Lindsay Theatre Co.

ELLEN GIERUM, at Proctor's Yonkers Theatre this week, will appear in a new one act play entitled "The Apache," written especially for her by J. Victor Wilson, press representative at the Strand.

DEMAREST STOCK CO. closed March 25 at Louisburg, N. C., for four weeks, to arrange for tent opening, April 24. The tent outfit will be new from front to back, 70 foot R. T., with two thirty middles, seating 1,500, all new seats, stage, scenery, lights, piano, Deagan unaphone. Most of the old people were held over, but a few changes and additions will be made. The Demarest Stock Co. is in its fifteenth year without a losing season.

REX SNELGROVE, the new leading man at the Strand Arcade Theatre, Toledo, O., opened March 26, replacing M. A. Campbell.

THE Copeland Bros., who have been playing Middle Texas, will open the airdome season April 8 with the biggest and best show of their career, carrying a concert band and orchestra of ten pieces and playing their own copyrighted plays, with all special scenery and effects. They will carry twenty people.

WE CAN SAFELY SAY WE HAVE THE BIGGEST BALLAD HIT IN AMERICA TO-DAY

ALL I WANT IS A COTTAGE SOME ROSES AND YOU

Words and Music by CHAS. K. HARRIS

If you haven't time to write for it buy a beautifully embossed copy from any music dealer, or at F. W. Woolworth or Kress Store in America

ORCHESTRATIONS IN ANY KEY NOW READY

CHAS. K. HARRIS, Columbia Theatre Bldg. 47th St., & Broadway, N. Y. City
MEYER COHEN, Gen. Mgr.

SKETCHES, MONOLOGUES—Dutch, Irish, Jew, Rube, Coon, Kid, Sal Skinner, Brain Storm, etc., 25c. each; all for $1.00. Sketches written to order; guaranteed. Read before accepting. $1.00 up. First-class material always on hand. Does your act need doctoring. Consult me. Inclose stamp. GEO. H. ALLEN, 259 E. 71st St., New York. Phone 4286 Lenox.

Walter G. Bretzfield Co., Inc.

Theatrical Supply House

1867 1869 Broadway, (67th St.) New York

Telephone Greeley {2040 2041

Wigs, Stage Jewelry, Union Suits, Posing Suits, Bathing Suits, Make-Up Body Dresses, Leotards, Shirts, Tights, Trunks, Socks, Knee Hose, Opera Hose, Symmetricals, Abdominal Belts, Elastic Stockings, Supporters, Bust Forms and our exclusive Footlite Sanitary Pad. Send for our new Catalog No. 3 and Price List to Dept. C.

WANTED FOR

HUGO PLAYERS

NO. 1 COMPANY

GENERAL BUSINESS MAN, capable of playing a few Leads; one that doubles brass preferred. C. L. HUGO, Manager, Cairo, Neb., 30, 31, April 1; Litchfield, Neb., 3, 5

AT LIBERTY

SCENIC ARTIST

Responsible parts. Reliable Managers only.
R. E. THOMPSON, Gen. Del., Muscatine, Ia.

FOUR--PARODIES--50c.

Real, Clean Parodies, with a kick in them: LITTLE BIT OF HEAVEN. DON'T BITE THE HAND THAT'S FEEDING YOU. AMERICA, I LOVE YOU. MY LITTLE GIRL. The four of them fifty cents. GERALD DOUGHERTY, 280 California Avenue, Pittsburg, Pa.

"THE VAUDEVILLIAN" JUST OUT

Full of new Parodies, Monologs, Sketches, Jokes, Etc. Sample copy, 50c. RAY, 513 Clinton Ave., Newark, N. J.

GRACE GEORGE and her Playhouse company gave their first performance of "Captain Brassbound's Conversion" March 27, at the Apollo Theatre, Atlantic City. Their New York opening will be Wednesday evening.

A FINE musical program has been arranged for the tea to be given March 30 for the Actors' Church Alliance at the Church of Memorial Ascension, Mrs. Millie Thorne, president of the Stage Children's Fund, presiding.

THIRTY-SEVEN BOXES, at $100 each, have already been sold for the ball of the Allied Arts of the Theatre, to be held March 30 at the Astor

WANTED FOR

CHARLES and GERTRUDE

HARRISON THEATRE CO.

Man for Leads; for General Business; also Man and Wife, Man for Leads or General Business; Woman for some Leads, some Heavies

State everything in telegram or letter. Must be able to join at once. Show runs year round.
Address CHAS. HARRISON, Brady, Texas.

DANCES PANTOMIME PRODUCTION

IMPERIAL RUSSIAN BALLET

FIRST SCHOOL IN AMERICA

THEODORE KOSLOFF

145 W. 43d, New York Studio Bryant 2075

AT LIBERTY NOW

COMEDIAN

LIGHT OR CHARACTER

Make more than good any place with any kind of show; been with the best. Photo on request. Sing, dance, talk. Musical, Comedy, Burlesque, Rep., Stock. JACK HUNT, Gen. Del., Crown Point, N. Y.

WANTED, FOR TENT THEATRE—Young people, all lines, double orchestra, and strong specialties; change for week. Good All Round Comedian, strong specialties. Leading Man and Woman, with specialties. Feature Specialty Team, play parts. Musical Act and Parts. Canvas Men, etc. Low, safe salary. Never close. Fritz, Roe and wife, Dale, Wilson and wife, Burch, write. No booze. Rehearsals April 10. State age, weight, height and send programs. TENT THEATRE CO., Gravity, Iowa.

WANTED

BY THE

GRAHAME STOCK COMPANY

REPERTOIRE PEOPLE, doing Specialties. Spring and Summer. Eleventh year. Small Show salaries
Address BERT W. LOWE, Mgr.
Wk. Mch. 27, Van Wert, Ohio; Wk. Apl. 3, Wooster, Ohio.

ALEXANDRA VIARDA

SCHOOL OF DRAMATIC INSTRUCTION

Voice Control—Correct Gesture—Easy Carriage—are the foundations of success. FRENCH, GERMAN, ENGLISH. Special Rates for Summer Boarding School at Port Washington, L. I., N. Y. Information.
98 West 49th St., New York City.

WANTED---PEOPLE IN ALL LINES

For Repertoire Co. A1 Vaudeville Team, Singing and Dancing. Must have changes. B. & O. Leader; Cornet and Violin preferred. Others write. Piano Doubling Brass. Other Musicians Doubling B. & O. or Stage write. Year's work to right people. Address
PULLEN'S COMEDIANS, Decatur, Ill.

WANTED AT ONCE FOR

"THE PRINCESS PLAYERS" UNDER CANVAS

Woman for Leads and Second Bus., Heavy Man, Light Comedian with good line of Specialties. People in al, lines doing Specialties, write. Positively no booze, and your salary must be low. Also good Piano Player.
Address VESTER EARHART, Swayzee, Ind.

WANTED, FOR DEMOREST STOCK CO.

Under canvas, Pianist, Second Business Woman, with specialty; Agent, High Diver, with equipment; Five Canvas Men. Jim Harkless, write. Must state all first letter. Photos if possible. Open here for rehearsals April 18. BOB DEMOREST, Louisburg, N. C.

NOW AS EVER

the leader and making its way on sheer merit—MADISON'S BUDGET No. 16. It is James Madison's latest and greatest contribution to stage laughology. MADISON'S BUDGET No. 16 (price one dollar) contains 12 original monologues, 8 great acts for two males and 7 for male and female; a bright Irish comedy, 16 wonderful parodies, 4 crackerjack minstrel first-parts, a screaming tabloid comedy entitled "Have Mercy, Judge," besides hundred of new gags, sidewalk bits and useful fill-in jokes. Remember the price is only **one dollar** and your money back if dissatisfied. Back issues all gone except No. 15. Combination price of No. 15 and the new No. 16 is $1.50.

JAMES MADISON
1052 Third Avenue New York

WARDROBE PROP TRUNKS, $5.00

36x27x23. Big Bargain. Have been used. Cost $36.00 new. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks.
Parlor Floor, 28 W. 31st St., New York City.

COMIC OPERA, MUSICAL COMEDY PRODUCER

AT LIBERTY

Ten years' Repertoire experience in sixty all royalty Musical Productions. Also Partner, clever dancer, will accept chorus. FRANK BERTRAND,
1611 Clayton Street, Walnut Hills, Cincinnati O.

ACTS WRITTEN AND IN STOCK

Terms or List FREE. 15 Parodies for 50c.
E. L. GAMBLE, Playwright, East Liverpool, O.

DEATHS

MEMORIAL NOTICES inserted in this column at $3.50 an inch. Must reach us not later than Tuesday morning, ten A. M.

Napier Lothian.

Napier Lothian, aged eighty years, for forty years musical director of the Boston Theatre, Boston, died suddenly March 18, while viewing a performance of "Around the Map," at the Colonial.

Mr. Lothian was one of the best known figures in the theatrical world, and was widely known from coast to coast. He was formerly in the minstrel business, and in 1858 was musical director of the Geo. Christy Minstrels, in San Francisco.

It was while giving a series of concerts in Sacramento that he met and later married Clara Rivers. Of their fourteen children, nine survive him, one son, Thomas B., is business manager at the Colonial.

Mary Jones, widow of the late Nat D. Jones, who was found dead in her cottage on Monday, 6, and her sister, Mrs. Nellie Taylor, famous on the American stage, who was in a dying condition in an adjoining room, are the last of the famous Newton Sisters, well known forty years ago. Mrs. Taylor has been an invalid for some time, and a few weeks ago made arrangements for her funeral and the disposition of her property, believing that she would die before her sister, who was her nurse. Mrs. Jones will be buried in the lot her sister had destined for herself. A. F. Day, of Boston, and Stella Boniface Weaver, a niece, arrived 8, to take charge of the funeral arrangements and attend to the care of Mrs. Taylor. Mrs. Jones was seventy-two years of age, and her sister eighty. They are the last of the colony of famous actors and actresses who made Scituate their home. Among them were George Boniface, Nat Jones, Bradshaw, and Palmer. Mrs. Taylor had been associated with Barrett, Booth and McCullough. Of the four Newton Sisters, Kate, the youngest, at one time leading lady of Augustin Daly's Company, married Charles Backus, of the San Francisco Minstrels; Maggie married George C. Boniface, the well known actor; Mollie married Nat D. Jones, son of Dr. J. L. Jones, of Boston, who wrote "The Silver Spoon" for William Warren; Nellie, the elder, and last remaining sister, married Joseph Taylor, a Southern actor. They are survived by a niece, Stella Boniface Weaver, wife of Henry Weaver, the actor, and two nephews, George C. Boniface Jr., the well known comedian, at present a helpless cripple at the Lambs Pasture, Charlestown, N. H., and John D. Boniface, special agent of the Girard Fire Insurance Co., of Pittsburgh, Pa. Mrs. Weaver reached the bedside of her aunt 8, and is now caring for her.

Tom Karl, one of the founders of the Bostonians, and famous as a tenor singer, died March 19, at his home in Rochester, N. Y. Mr. Karl H. C. Barnabee and W. H. McDonald were members of the Boston Ideals, and in 1886 they formed a partnership which resulted the following year in the organization of the Bostonians. The production of "Robin Hood" by this company soon won unprecedented popularity for the organization. In 1894 Mr. Karl sold out to his partners, and after his retirement he devoted much of his time to teaching and church and concert work. For the past four years he had made his home in Rochester.

Mrs. Annie Asenath Adams Kiskadden, mother of Maude Adams, died March 17, at her home in Salt Lake City, aged sixty-eight years. Miss Adams was at the bedside at the time of death. Mrs. Kiskadden was at one time an actress, having been a member of the Charles Frohman Stock Co., this city. She made her debut in 1865, as a member of the Salt Lake Theatre Stock Co., and in 1869 married James H. Kiskadden. She was an active member of the profession until eight years ago, when she retired. She made her home in the West since that time.

Richard F. Morrison.—The funeral services for Richard F. Morrison, one of the organizers of the Theatrical Mechanics' Association and until his death connected with the Colonial Theatre, Boston, were held March 13, in East Boston. Mr. Morrison, who was born and reared there, turned his hand to the mechanical end of the theatrical business as a boy and became an expert at his trade. He leaves two sisters and three brothers.

William Le Roy (Hoefich), impersonator and character comedian, died March 13, at his brother's home in Baltimore, Md., from abscess of the liver. He formerly worked with Eddie Christopher, under the team name of Le Roy and Eddye, and later with Lew Stanley (Stanley and Le Roy), but of late years worked alone.

(Continued on page 31.)

THE ORIGINAL PREPAREDNESS SONG
MOST WONDERFUL SONG OF ITS KIND EVER WRITTEN
"LET'S BE READY!
THAT'S THE SPIRIT OF '76"
By BAYHA & COWAN
READ FOR YOURSELF

VERSE

Some want peace and notes they will write for it
Others want it so bad they'll fight for it,
Peace at any price, may be good advice
But our forefathers thought a different way,
Just remember, you're an American
Don't forget that they were the very men,
Who fought side by side and who gladly died
To put us where we are to-day: SO

CHORUS

Let's be Ready! Let's be Ready!
That's the Spirit of '76,
And if they decide to begin it then
We'll be on the job like the minute men
Down in Lexington, Just like Washington,
One for all and all for one,
No more riot, peace and quiet,
That may be a wonderful plan,
But if they force us into war,
There's lots here worth fighting for,
So let's be ready, strong and steady,
That's the Spirit of '76."

COPYRIGHT BY
RUBEY COWAN MUSIC PUB. CO.,
145 W. 45th St., N. Y. C.

Sole Selling Agents
MAURICE RICHMOND MUS. CO., Inc.,
145 W. 45th St., N. Y. C.
WRITE, WIRE or CALL for Copies and Orchestrations

WANTED TO SUPPORT
JANE LOWE
CURLER OPERA HOUSE, SCHENECTADY, N. Y., OPENING APRIL 10
STOCK PEOPLE—Second Woman, Four Gen. Bus. People. All must be good sized and A1 appearance. Hustling young man for Treasurer and Advertising. Apply by letter or wire only.
JOHN ADAIR, JR., Normandie Hotel, 38th St. and Broadway, New York.

WANTED IMMEDIATELY STOCK LOCATION First-Class Dramatic Stock
Presenting late Broadway Releases. (Would consider first-class Park for Summer.)
Communicate immediately. STOCK MANAGER, Room 607, Victoria Hotel, N. Y. City.

WANTED FOR DUGAN'S COMEDIANS
A No. 1 COMEDIAN, for Light and Clean Comedy. Must do Feature Specialties. LADY FOR PIANO AND PARTS; Young, Capable of Handling Both Lines. GEN. BUS. MAN, Doing Specialties or handling Band. ACTORS, doubling Band write. Long Season and salaries guaranteed. Rehearsals April 1.
W. F. DUGAN, Vernon, Texas.

WANTED, FOR WEEK STAND REP. UNDER CANVAS
Heavy Man, Comedian, Gen. Bus. Man. Other useful people write. Those doing specialties preferred. Trap Drummer, Clar., Trom., Cornet for Orch. only. Must double stage or canvas. Musicians doubling stage must be able to act, that is the first consideration. Boozers, knockers, kickers and quitters, save stamps. No one engaged except for full season. Make salary right, you get it every Sat. night; nothing out for lost nights. Rehearsals May 6, Princeville, Ill.
Write EARL G. GORDINIER, Neelyville, Mo.

CENTRAL TRUNKS
26in., $10; 26in., $11; 32in., $12; 36in., $13; 40in., $14.50. Circus Trunks, 24x18x18, $9.50. Bill Trunks, 30x28x15, inside, $13.50. Litho Trunks, 42½x28½x12, inside, $16.50. Shipped on receipt of $3, balance C. O. D., except over 300 miles, then remit whole amount.
CENTRAL TRUNK FACTORY, Est. 1864, SIMONS & CO., S. W. cor. 7th & Arch Streets, Phila.

ARMY AUCTION BARGAINS
Saddles $5.00 up | Army Revolvers $1.65 up
Bridles .90 " | U. S. Rifles 6 " .98 "
Team Harness $1.55 " | Swords . . . .35 "
Leggings, pair . .15 " | 7 Shot Carbines 3.50 "
Tents . . . 2.85 " | New Uniforms " . 1.50 "
Colts Cal. 45 Revolver $7.45. Ctgs. 1c each. 15 Acres Government Auction Bargains illustrated and described in 420 large page wholesale and retail cyclopedia catalogue, mailed 25 cents. East and 30 cents West of the Mississippi River.
Francis Bannerman, 501 Broadway, New York

THRILLING PREPAREDNESS PARODY
On "Wonderful Mother," 10c.
Also Big Scream Parodies on "Norway," "Mother," "Leave World Behind," "Close to My Heart," "Adair," and "I Love You." 10c each; 3 for 25c. Last 3 are for Jew. Other material. Catalogue and endorsements FREE. MARY THAYER, 2190 Broad St. Prov., R. I.

J. FRANK STANLEY or anyone knowing his whereabouts, please communicate with his brother. VERY IMPORTANT.
A. TOURJEE, 287 Wyckoff St., Brooklyn, N. Y.

WANTED
TO OPEN ABOUT APRIL 23
DRAMATIC PEOPLE IN ALL LINES
Ability, wardrobe and sobriety essential. Kindly state lowest salary. also send photo and programs If you can't act, please don't waste your time. Address
MR. WM. O. WORSWICK,
101 Alabama St., Mattapan, Mass.

THE SMASHING SONG HITS OF THE COUNTRY
"A LITTLE LOVE, A LITTLE KISS, WOULD GO A LONG, LONG WAY"
Words by ROGER GRAHAM Music by MAY HILL
This is the greatest double version Song and Dance Number published in years. It is also full of harmony, catch lines, and has a punch from start to finish. You need this corking good Double Number in your Act. Don't hesitate a moment. The title should be your tip as to the possibilities in the Song. This Number has Single Version. Also Male or Female.

"I AIN'T GOT NOBODY MUCH"
Words by ROGER GRAHAM Music by SPENCER WILLIAMS
Absolutely the most wonderful "blues" song ever written. If you want a real Single Number you will say this is the best you have ever heard. Put over a "Hit" Song and you are putting your act over on any bill anywhere. Attention Quartettes, Trios Doubles, or any Other Combination of Singers!!! Here's your chance to get a winner!!

145 North Clark Street CRAIG AND COMPANY CHICAGO, ILLINOIS
ROGER GRAHAM, Manager

The Lonesome Melody--GREATEST "SINGLE" EVER WRITTEN!--Just Released!

I AIN'T GOT NOBODY

Lyric by DAVID YOUNG

AND NOBODY CARES FOR ME!

Music by CHAS. WARFIELD

1st VERSE.
I had a sweetheart once I loved,
And I was happy as could be;
But now he's gone and left me here,
For someone else you see.
Some of these days he'll look for me,
And I'll be far away;
No more will I have to pine,
For the love I thought was mine.

CHORUS.
'Cause I ain't got nobody,
And nobody cares for me;
That's why I am sad and lonely.
Say, won't you take a chance with me?
'Cause I'll sing sweet songs all the time,
If you'll be a pal of mine;
'Cause I ain't got nobody,
And nobody cares for me.

Copyright 1914, by DAVID YOUNG. Copyright transferred, 1916, to FRANK K. ROOT & CO. British Copyright Secured.

McKINLEY-MUSIC CO. CHICAGO OFFICE, Grand Opera House Bldg. E. CLINTON KEITHLEY, Mgr. Professional Dept. | NEW YORK OFFICE 60 FIFTH AVE.

THE PSYCHOLOGY OF "POSITION" AS APPLIED TO VAUDEVILLE.

BY GEORGE SCHNEIDER.
Manager Garden Theatre, Baltimore, Md.

The average vaudeville actor regards "position" as highly as the laborer regards his wages on Saturday night, and there is seldom a performer that is willing to open the show. When a manager is obliged to assign acts to their various positions he becomes a veritable Verdun. Indeed, figuratively, he receives a fusilade of shots that makes him wish he were an impregnable fort. The little playlet following may help to make a manager's position clearer.

POSITION.
A SATIRE IN ONE ACT.
Characters:

MR. ACTOR.....By Himself
MRS. ACTORINE.....By Herself
MANAGER.....George Schneider

Costumes: Modern and appropriate for stage wear.

Mr. Actor: Full dress.
Mrs. Actorine: Evening dress.
Manager: Check suit and colored cloth-top shoes.
TIME: *Last week.*
PLACE: *Garden Theatre Stage.*

[*The scene opens with Mr. Actor and Mrs. Actorine threatening to cancel their engagement.*]

MR. ACTOR—If you don't take me out of No. 2 spot I'll quit.

MANAGER—Now listen to me. I am—

MRS. ACTORINE (interrupting)—I think you—

MANAGER—Listen, lady. Let me talk. As I—

MRS. A.—What do you say when you do talk?

MR. A.—My reputation is worth—

MANAGER (interrupting).—Did anyone ever tell you that you were an artist?

MRS. A.—I think you are horrid! Don't talk that way to my husband.

MANAGER—The management pays me to assign positions. I have placed you where I believe you will strengthen the show. Now, if you—

MRS. A. (sobbing)—I'll quit; I won't stay in No. 2 (exits).

MR. A.—You see my wife objects to No. 2 spot. See what—

MANAGER—Why don't you leave your wife at home and get a girl that won't get homesick?

MR. A. (airily)—I have decided to quit.

MANAGER—All right!

Quite recently a well known female barytone was booked and after one turn sent for me. When I appeared back stage she was standing with her husband.

"Mr. Schneider," began her husband, "my wife cannot possibly play here if you do not move her up to No. 5 or 6 spot."

"But," I explained, "that is impossible. The act preceding and the act following require time for stage setting. I have to place acts where they will please the audience. And surely, you will agree that I know this audience better than you?"

"That may be," he replied, "but my wife's reputation will suffer." And he stalked away in finality.

It was quite apparent that the woman was new to vaudeville. So I asked: "Madame, how long have you been in this business?"

"Three months" she replied.

"Let me give you some sound advice, then. Your husband will prevent you obtaining work if he persists in dictating to the different managers. Let him stay at home. If he were an experienced theatrical man he would not attempt to tell a manager how to run his show," etc., etc.

After talking to the woman for twenty minutes she agreed to return to work. She finished the day, but appeared in the morning and informed me that she was going to quit. Her husband would not let her work, etc., etc.

When an act stops working on such short notice, the manager is sometimes placed in an embarrassing position, and the telephone and telegraph are worked overtime.

The real artist behaves like a real person and rarely gives a manager trouble.

The near-artist is impressed with his importance, but seldom does he impress any other person. I have had performers try to pull off stunts that would fool anyone not familiar with their trickery. Frequently an actor will appear before the footlights and yoddle a few notes. When the audience demands more he is unable to satisfy them. His yoddling is the result of practice in the few notes he has uttered. Harpists will appear and run their fingers up and down the strings and endeavor to lead the audience to believe that they are real performers when as a matter of fact they are unable to do more than sound a few chords. Since many things enter into an act, this is permissible. For if they cannot go into detail in some things they resort to other devices that usually please.

Usually there are two or three "strong" acts on every bill. That position is of no real importance is proved by the fact that I usually assign No. 1 position to one of the best acts. The object is to awaken interest in the audience from the start. Of course, the real feature is reserved to close the show. And it might be well to add that the act preceding the close must be a strong one, too. It must be clear that a manager is a better judge of an audience than a player. I talk with patrons daily to learn their likes and dislikes, and then I try to place the acts in a manner to please them. If this fact could be impressed on actors and actresses little trouble would result between player and manager regarding position.

I have the least trouble with foreign acts. When they are assigned to a certain position they usually accept it without argument. This may be due, perhaps, to the different conditions that obtain abroad. In London, England, for example, a performer may appear at two or three music halls in one night. A feature act over there may open a show at one hall and close the show at another.

There is a vast difference between the so-called big time and small time bills. On big time the weakest act usually opens the show, and it is built up progressively. But on small time the acts must be placed to the best advantage.

In Chicago some years ago, when I was on the road, I had an act carrying fourteen persons. After rehearsal, one Monday morning, I was suddenly approached by another actor on the bill, and was told I must quit. "Why?" I demanded. "I have been cancelled," he replied, "the manager wants me to open the show and I won't do it, see?" I did not see, and sought the manager. He explained the circumstances and I realized he was right.

The members of my troupe were picked performers and were able to do "singles" and "doubles." I agreed to stick and open the show for him until he could obtain other acts. The fact that I belonged to the union actors, and did not walk out was not pleasing to the other members of the show outside of my troupe. After the first show had been given I was called into the business office and met the representative of the union. He not only complimented me on the stand I took, but he placed a fine of $100 on the actor who precipitated the trouble by refusing to accept No. 1 position.

FUNNYBONE Here's the whole proposition in a nutshell. FUNNYBONE is published every three months for comic entertainers at 25 cents a copy or $1 per year. FUNNYBONE No. 1 is now ready and contains two great Monologues, two sure-fire Sketches for two males, an original Sketch for male and female, a cracker-jack Minstrel First-Part, two new Parodies on popular songs, besides over fifty choice gags and jokelets that will fit into almost any act. Remember the price of FUNNYBONE No. 1 is only 25 cents and money cheerfully refunded if not entirely satisfactory. Send orders to FUNNYBONE PUBLISHING CO., 1493 Broadway, New York. (Dept. C).

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**

NEW YORK CLIPPER, 47 West 28th St., New York.

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled .....

for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

BOSTON.

We have two splendid new incomers this week. They are "Stop! Look! Listen!" at the Colonial, and "Grumpy" at the Hollis. Notwithstanding Lent the theatrical business is exceptionally good.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—Cyril Maude, the eminent English actor, opened March 27, in "Grumpy."

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Gaby Deslys and company, in "Stop! Look! Listen!" opened here 27.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Second week of "Alone at Last," to great business.

PLYMOUTH (Fred E. Wright, mgr.)—"Justice," now in its second week.

YE WILBUR (Wilbur Theatre Co., mgrs.)—"Hobson's Choice" is in its third week.

PARK SQUARE (Fred E. Wright, mgr.)—Third and final week of "Twin Beds."

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Seventh week of William Hodge, in "Fixing Sister," to excellent returns.

CASTLE SQUARE (John Craig, mgr.)—"Under Cover" is being played for a second week by the Craig Players.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—The Globe Trotters are here, and the Gay New Yorkers are to follow.

GAIETY (George R. Batcheller, mgr.)—Twentieth Century Maids opened 27 for the week. Bon Tons next.

HOWARD (George E. Lothrop Jr., mgr.)—The burlesque is supplied by the Cherry Blossoms. The acts are "The Yellow Peril," Smith and Kaufman, the Marquards, Holden and Herron, Odar and dogs, Arding and Arding, and Frank Garfield. Military Maids next week.

KEITH'S (Robert G. Larsen, mgr.)—Bill week of 27: Million Dollar Fashion Show, Valerie Bergere and company, Dooley and Rugel, Rae Eleanor Ball, Aubrey and Riche, Bensee and Baird, Lucy Gillett, and Stan-Stanley Trio.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 27-29: Lee Zimmerman, Dawson, Lanigan and Covert, Perkinoff and Rose, Stephen and Brunelle, Edward Abeles and company, Sid Lewis, and Gormley and Caffrey. For 30-April 1: Gray and Peters, Margaret Ford, Bessie Le Count, Miss Hamlet, James and Fealy, and De War's Circus.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 27-29: Two Kanes, Crumby and Cross, Arthur Havel and company, Clark and McCullough, Little Caruso company, and others. For 30-April 1: Lee Zimmerman, "The Sword of Fear," Vera De Bassini, Zeno, Jordan and Zeno, and others.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 27-29: De War's Circus, Nieman and Kennedy, "The Sword of Fear," Will Davis, and Miss Hamlet. For 30-April 1: Gormley and Caffrey, Cummings and Gladyings, Little Caruso company, Sid Lewis, and Dawson, Lanigan and Covert.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Warren and Frost, Swain's cats and rats, De Lisle and Dupont, Catherine Hayes and company, Decatur Comedy Four, and Lodi Tro pe.

SCOLLAY SQUARE (A. H. Marley, mgr.)—Welling, Levering Troupe, Old Homestead Four, "Fired from Yale," Carle Eugene Troupe, Bissett and Bestus, and "Virginia Days."

BIJOU (Harry Gustin, mgr.)—Myra L. Eckhoff, George Edwards, and pictures.

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—"The Birth of a Nation" will end its engagement week of March 26.

SHUBERT (Melville Stolz, mgr.)—"A Pair of Silk Stocking" week of 26.

GAYETY (Donn W. Stuart, mgr.)—"Higgins at the Race Track" and "Otto, the Flying Dutchman," week of 26.

STANDARD (L. Reichenbach, mgr.)—The Michief Makers week of 26.

PARK (J. H. Tillman, mgr.)—"The Girl of My Dreams" week of 26.

SHENANDOAH (Wm. Zepp, mgr.)—"Along Come Ruth" week of 26.

NEW GRAND CENTRAL (Wm. Sievers, mgr.)—"The First," starring Marie Walcamp and Juan De La Cruz, will be screened week of 26.

COLUMBIA.—Bill week of 26: Ralph Herz, Clara Morton and Frank Sheen, Merlan's dogs, Agnes Scott and Henry Keane, Haydn, Borden and Haydn, Moore and Haager, Martinetti and Sylvester, and Orpheum Weekly.

GRAND OPERA HOUSE.—Bill week of 26: "Which One Shall I Marry?" Neil McKinley, Hazel Kirke Trio, Six Musical Spillers, Lewis and Norton, the Three Ameres, Taylor and Brown, Great Arnesen and company, the Salvaggis, animated and comedy pictures.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) week of March 27, "Daddy Long Legs;" "Mutt and Jeff" next.

SHUBERT (Lee Ottolengui, mgr.)—"Quinneys'" week of 27.

ORPHEUM (Clifford Stork, mgr.)—The Brownell-Stork Stock closes its season, in "Potash & Perlmutter," week of 27. "Under Fire" next.

MINER'S EMPIRE (Tom Miner, mgr.)—Puss Puss week of 27, with specialties. The Midnight Maidens next.

LOEW'S (Eugene Meyer, mgr.)—Bill 27-29: Murphy and Lachmar, Geo. and Lillie Garden, C. H. O'Donnell and company, Frank Terry, Three Bobs.

Jersey City, N. J.—B. F. Keith's (W. B. Garyn, mgr.) bill March 27-29: Pero and Wilton, Matt Keefe and Dave Irwin, Emma Dunn, Tom Kyle and company, Wood, Melville and Phillips, "The Footlight Girls."

ACADEMY (Cary McAdow, mgr.)—Dark week of March 27. Lady Buccaneers week of April 3. Hellow Paris next.

Hoboken, N. J.—Empire (A. M. Bruggerman, mgr.) Jack Singer's Behman Show week of March 27. The Tourists next.

LYRIC (G. S. Riggs, mgr.)—Bill 27-29: Putnam and Lewis, Kelso and Craig, Haney and Weston, Drawee, Frisco and Hambo, Tower and Hughes.

For 30-April 1: Cotton and Long, Forrester and Lloyd, Three Bobs, Hendricks and Padula, and Dale and Dorothy.

PHILADELPHIA.

The new offerings March 27 and week are: Maude Adams, in repertoire, at the Broad, and "A World of Pleasure" at the Lyric.

BROAD (Nixon & Zimmerman, mgrs.)—Maude Adams, in "Peter Pan" and "The Little Minister," 27 and week.

LYRIC (Leonard Blumberg, mgr.)—"A World of Pleasure" has its first local view 27.

ADELPHI (Leonard Blumberg, mgr.)—"Nobody Home" began its second week 27.

FORREST (Nixon & Zimmerman, mgrs.)—Ziegfeld's "Follies" began, 27, the fifth and final week of its successful stay.

GARRICK (Chas. C. Wanamaker, mgr.)—"It Pays to Advertise" began its third week 27.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.—Serge De Diaghileff's Ballet Russe, for six performances, beginning 27.

WALNUT (Edgar Strakosh, mgr.)—Fiske O'Hara, in "Kilkenny," week of 27.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock, in "A Fool There Was," 27 and week.

AMERICAN (Wm. F. Barry, mgr.)—The stock, in "The Devil," 27 and week.

B. F. KEITH'S (H. T. Jordan, mgr.)—Melville Ellis and Irene Bordoni are the headliners week of 27. Others: Frances Nordstrom and company, Ball and West, Norton and Lee, Daniels and Conrad, Gruber's animals, Marguerite Farrell, Sabina and Bronner, Alexander Bros., and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Bill week of 27: "The Midnight Follies," Kolb and Harland, Edwin George, Falke and Maxson, Queenie Dundin, Aerial Eddys, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Split week vaudeville with feature films starts 27. For 27-29: Maryland Melody Maids, Beaumont and Arnold, Mack, Albright and Mack, Bell and Floreda. For 30-April 1: Dayton Family, Victoria Four, Gwynne and Gossette, and Bernard, Finnerty and Carmentelle.

GLOBE (Sablosky & McGurk, mgrs.)—Bill week of 27: James J. Corbett, "Fe-male Clerks," Sue Higgins and company, Walton and Golden, Three Norris Sisters, Alice Hanson, Walter D. Nealand, Joe Lanigan, Duffin-Redcay Troupe, and Magic Kettle.

COLONIAL (Chas. E. Thropp, mgr.)—Bill week of 27: "The Waltz Dream," "A Night at the Club," Ponzillo Sisters, Jones and Sylvester, Roche's monks, Kean and White, Natalie Navarre, and moving pictures.

CROSS-KEYS (Jas. J. Springer, mgr.)—"The Garden of Mirth" all week 27-April 1. For 27-29: Mullally, Pingree and company, Jack George, Valentine Vox, Philbrick and De Veau, Delen and Gliss. For 30-April 1: Fields and Halliday, Wm. Wilson and company, Amanda Gilbert, and Ford and Powers.

KEYSTONE (M. W. Taylor, mgr.)—Bill week of 27: Monde and Selle, Henri Kublick, Three Alex, Brady and Mahoney, the Freshman, Weber and Wilson, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—Bostonian Burlesquers 27 and week.

GAYETY (Jos. Howard, mgr.)—The Ginger Maids 27 and week.

TROCADERO (Robert Morrow, mgr.)—The Crackerjacks 27 and week.

DUMONT'S (Frank Dumont, mgr.)—Stock burlesque.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) Taylor Holmes, in "His Majesty, Bunker Bean," March 26-29. David Warfield 30-April 1.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 27: Elsie Janis, Stuart Barnes, Nanette, Dixon City

BROADWAY'S
OH
WITH YOUR FI
(YOU STOLE M
BROADWAY MUSIC CORP., WILL VON TILZER, Pres. 145 W. 45th St. N. Y. C.
BOSTON, 218 Tremont St. CHICAGO, 145 N. Clark St.
WORDS BY WILLIAM TRACEY, THE BOY WHO WROTE "BARBER SHOP CHORD" AND "IT'S GREAT TO MEET A FRIEND FROM YOUR HOME TOWN."

Four, the Flying Martins, John R. Gordon and company, Charles Mack; and company, Three Ankers, and the Orpheum Travel Weekly.

GAYETY (J. W. Whitehead, mgr.)—The Winners week of 26.

SHUBERT (C. A. Niggemayer, mgr.)—The Shubert Stock Co. will present "The High Cost of Loving" week of 27.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "The Birth of a Nation," indefinite.

ACADEMY (Harry Henkle, mgr.)—"The Passing Show of 1915" week of March 27. Poli Players open here, in "Under Cover," April 3-8.

AUDITORIUM (R. J. Renton, mgr.)—"Sherlock Holmes" week of 27. "The Melting Pot" next.

PALACE (Wm. Ballauf, mgr.)—Kissing Girls week of 27. Bostonian Burlesquers follow.

GAYETY (J. C. Southerland, mgr.)—The Gayety Girls week of 27. City Sports next.

MARYLAND (Fred C. Shamberger, mgr.)—Bill 27 and week: Dolly Sisters, Marion Morgan Dancers, Clair Rochester, Wm. Oakland, Leo Beers, Albert Cutler, Carl McCullough, Brown and McCormick, and Vallecita's leopards.

GARDEN (Geo. Schneider, mgr.)—Bill 27 and week: Dr. Royal Raceford, Jeanne Fox and Wells, Barrett and Opp, Gilbert and De Val, the Gingras, Jessie Keller and company, and Marjorie Fairbanks and company.

HIPPODROME (Harry Wood, mgr.)—Bill 27 and week: "A Texas Wooing," Selbini and Grovini, Mario and Trevette, Harry Cutler, Jarrow, Lorraine and Cameron, and Wartenberg Bros.

VICTORIA.—Bill 27 and week: Zylo Maids, McGee and Kerry, Clarence Wilber, Miller and Callahan, Leonardi, and Regina Badet.

Oakland, Cal.—Macdonough (F. A. Geisa, mgr.) the photoplay, "The Ne'er Do Well," March 27 and week. Florence Roberts and company present "The Eternal Magdalene" next week.

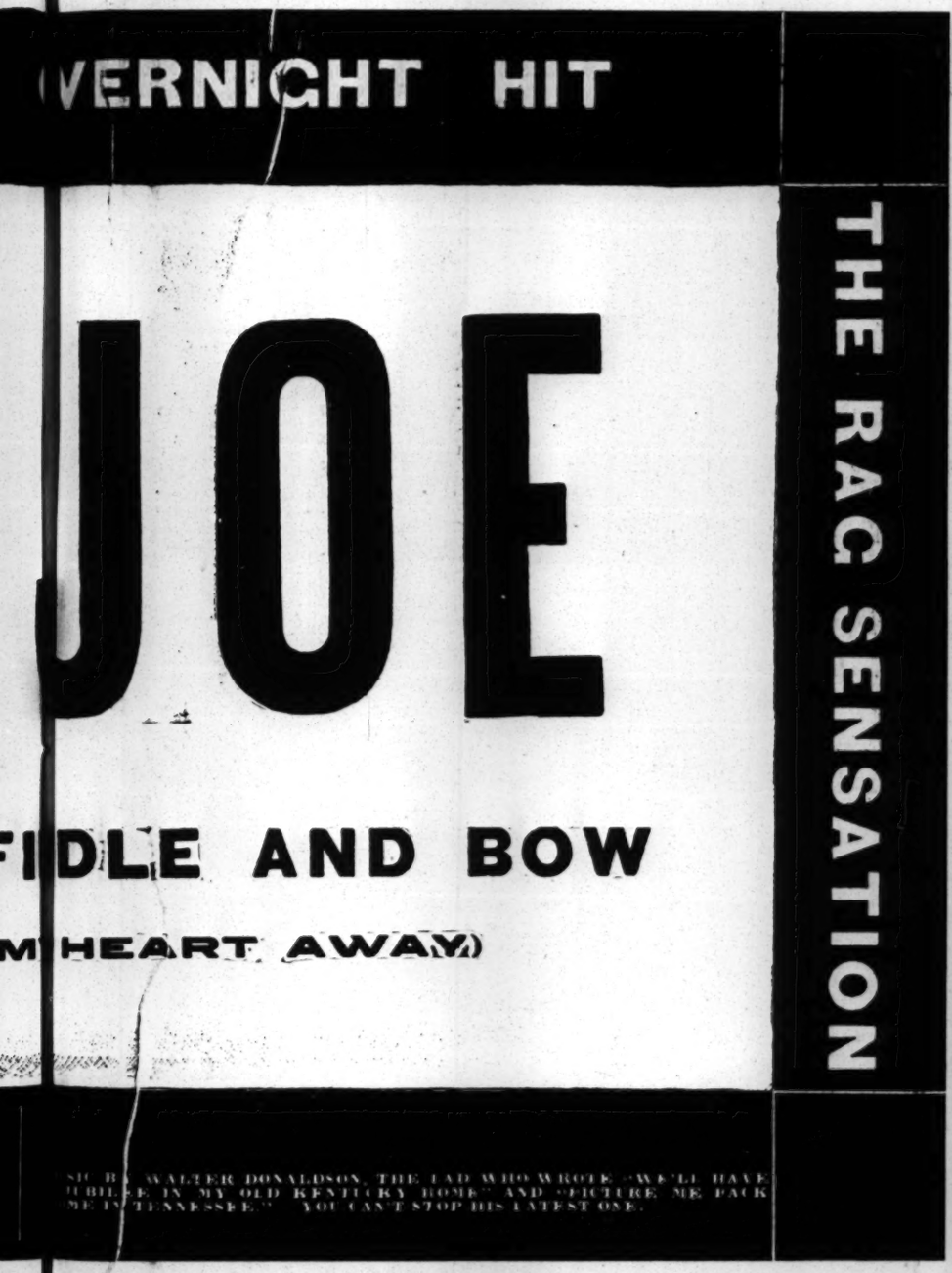
ORPHEUM (Geo. Ebey, mgr.)—Bill week of 26. Gara Zora, Lillian Kingsbury and company, Harry Hines, Olga Cook, Three Natalie Sisters, Valentine and Bell, William Farnum, in the film drama, "The Bondman."

PANTAGES' (H. E. Cornell, mgr.)—Bill week of 26: The La Scala Sextet, Master Paul, Eddie Foley and Lea Leture, Yates and Wheeler, Angelo Arminta and Bros., Wright and Davis, feature photo plays.

San Diego, Cal.—Savoy (Scott A. Palmer, mgr.) bill week of March 27: "Cannibal Maids," Frank Bush, Imperial Cyclists, Rice and Newton, Steiner Trio, Grace McCormack, and the last installment of the picture "The Red Circle."

ISIS and EMPRESS are dark.

St. Paul, Minn.—Metropolitan Opera House (L. N. Scott, mgr.) "A Little Girl in a Big City" week of 26. William Faversham, in "The Hawk," next week.



SHUBERT (Frank C. Priest, mgr.)—May Buckley and the Fisher Players, in "Confessions of a Wife," week of 26.

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 26: Bonita and Lew Hearn, Dorothy Toye, Conlin, Steele and Parks, James Dutton and company, Laurie and Bronson, McCloud and Carp, Regan Hughston and Gay Wallace.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 26: Hall and Davis, and Mabel Brayton, Ye Olden Tyme Song Review, Three Wille Bros., and Foster and Foster.

PRINCESS (Bert Goldman, mgr.)—Bill 26-29: Carroll, Pierlot and company, Sen. Francis Murphy, Rose Nellis, Billy Haney and Florence Long. For 30-April 1: Four Kingdom Dancing Maidens, Three Anderson Sisters, May and Addis, and Pauline Saxton.

STAR (John P. Kirk, mgr.)—Monte Carlo Girls week of 26, and Jack Reid and his Record Breakers next week.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—Return engagement of "The Only Girl" week of March 27. "The Little Shepherd of Kingdom Come," by Eugene Walter, from the novel of John Fox Jr., for the first time on any stage, next.

NATIONAL (Wm. H. Rapley, mgr.)—"Pollyanna" week of 27. Ziegfeld's "Follies" next.

POLI'S (Fred G. Berger, mgr.)—"The Beauty Shop" week of 27. "Clothes" next.

COSMOS (A. Julian Brylawski, mgr.)—Bill 27-29: Harry Tauber, Sadine Ward, Jules Black and others, in "The Fortune Hunters;" Niblo's talking birds, Leonardi, Midgie Miller and the Callahan Boys, Zylo Maids, Raymo and Hoyt, Frank Daniels' comedy "The Handsome Hero," "The Gods of Fate" (picture).

GAYETY (Harry O. Jarboe, mgr.)—Follies of the Day 27. The Kissing Girls, with Sam Howe and others, next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Attractions March 27 and week: Joan Sawyer, Wm. Gaxton and company, Beatrice Morrelle's Sextette, Tony Hunting and Corinne Frances, Palfrey, Hall and Brown, Ameta, Deiro, Morin Sisters, and Pathe News Pictorial.

LOEW'S COLUMBIA.—Pauline Frederick in "Audrey," first half, and Blanche Sweet, in "The Sowers," last half week of 27.

Indianapolis, Ind.—Murat (Nelson G. Trobridge, mgr.) Joseph Kessler and Sarah Adler Yiddish Co. March 29. "A Pair of Silk Stockings" week of April 3, Yvette Guilbert 6.

ENGLISH'S (Ad. F. Miller, mgr.)—"The Melting Pot" (photoplay) March 26-30, John Drew 31, April 1, Al. G. Field's Minstrels 6-8.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 27: Will M. Cressy and Blanche Dayne, Frederick V. Bowers and company, James C. Morton and Frank F. Moore, Lady Sen Mei, Dorothy Brenner and Eddie Allen, and Bee Ho Gray and Ada Sommerville.

FAMILY (H. G. Argenbright, mgr.)—Bill week of 27: Anna Eva Fay, Regal and Bender, Lewis and Chapin, and Gordon and Earle.

MAJESTIC (G. E. Black, mgr.)—The September Morning Glories week of 27.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) Hyams and McIntyre, in "My Home Town Girl," April 20; Fiske O'Hara 23, Pathe pictures on open dates.

COLONIAL (Harlow Byerly, mgr.)—Bill 27-29: Sherman, Van and Hyman, El Cotta, and Thornton and Corlew. For 30-April 1, "The Cabaret Girl."

PARAMOUNT (W. H. Lindsay, mgr.)—Bill 27-29, "Call of the Cumberlands." For 30-April 1, "The Spider."

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) McWatters, Webb, Melvin Stock Co., in its eighth week.

HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill 27-29: "September Morn" (tab.). For 30-April 2: Brooks and Bowen, Gautier's Animated Toy Shop, J. C. Nugent and company, Johnny Small and Small Sisters, and others.

Buffalo, N. Y.—Star (F. C. Cornell, mgr.) "Princess Tra-la-la" week of March 27, "Pete" April 6-8.

TECK (Messrs. Shubert, mgrs.)—"The Only Girl" week of 27, "The Passing Show of 1915" next week.

MAJESTIC (J. Laughlin, mgr.)—"The Lure" week of 27, "Any Man's Sister" April 10-15.

SHEA'S (M. Shea, mgr.)—Bill week of 27: Weber and Fields, the Sherrocks, Three Dolce Sisters, Fred and Adele Astaire, Togan and Geneva, Ernest R. Ball, Clair Vincent and company, Bert and Betty Wheeler.

OLYMPIC (Bruce Fowler, mgr.)—"A Night on a New York Roof Garden," with Jimmie Hodges and Jean Tynes, week of 27.

LYRIC (H. B. Franklin, mgr.)—Bill 27 and week: Courtney Sisters, McIntosh and company, Tom Mahony, Tyler and Crollius, and Kennedy and Melrose.

GAYETY (C. T. Taylor, mgr.)—Merry Rounders week of 27, followed by Girl Trust.

GARDEN (W. F. Graham, mgr.)—Gus Fay and Hilda Laroy, with Society Belles, week of 27.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "Potash & Perlmutter" March 27-29.

TEMPLE (J. H. Finn, mgr.)—Bill week of 27: Charles E. Evan and Players, Old Homestead Double Quartette, Farber Girls, Comfort and King, Lew Madden, Jean Ford and company, Jim and Betty Morgan, Hubert Dyer, Burdella Paterson.

CORINTHIAN (J. L. Glennon, mgr.)—Week of 27, the Follies of Pleasure.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) Frances Starr, in "Marie Odile," March 31-April 1; Henry Miller and Ruth Chatterton, in "Daddy Long Legs" week of 3.

STRAND (W. A. True, mgr.)—Triangle film, "Peggy," featuring Billie Burke (return) week of 27.

POLI'S (Neal Harper, mgr.)—"The Battle Cry of Peace" week of 27. The stock company closed a sixty-five weeks' run 25.

PALACE (William D. Ascough, mgr.)—Bill 27-29: Schwartz Bros., Lizar and Dale, Rita Gould, Clegg, Lone and Harper, and Mlle. Bettina.

GRAND (Moe Messing, mgr.)—Week of 27, Jack Conway and the Liberty Girls.

New Haven, Conn.—Shubert (E. D. Eldrige, mgr.) Frances Starr March 29.

HYPERION (Henry P. Menges, mgr.)—The stock company, in "The Road to Happiness," 27 and week.

POLI'S (Oliver C. Edwards, mgr.)—Bill 27-29: Weiss Troupe, Claude and Fanny Usher, Primrose Four, Heron and Arneman, Apollo Trio, Lloyd and Britt. For 30-April 1 "College Days," Kelly and Galvin, Swartz Bros., Cliquet, Lew and Mollie Hunting, Nathano Bros.

NEXT WEEK'S VAUDEVILLE BILLS

April 3-8

U. B. O. CIRCUIT

NEW YORK CITY.

Colonial.

Ryan & Tierney
John Cutty
Francis P. Bent
Wheaton & Carroll
Fred J. Ardath & Co.
Franklyn Ardell & Co.

Alhambra.

Quigley & Fitzgerald
Kenneth Casey
Paul Conchas
French & Els
Wilmer Walter & Co.
James & Betty Morgan
Muriel Window

Royal.

Robt. E. Keane
Berrick & Hart
McConnell & Simpson
Tighe & Jason
Mussey & Boyle
"What Happened to Ruth"
George Lovett & Co.
Stan Stanley Trio
Connelly & Webb
Dorothy Regel & Co.

Bushwick (Bkln.)

Leo Beers
Allen Dinehart & Co.
Weber & Fields
Moon & Morris
Al. Herman
Harry & Eva Puck
Northlane & Ward
Roy Harrah Troupe
Martin's Four Roses

Orpheum (Bkln.)

Wm. Gaxton & Co.
Olympia Desval
Ellis & Bordoni
Bernard & Scarth
Juggling Normans
Orth & Dooley
Dolly Sisters & Schwartz

Prospect (Bkln.)

Frances Nordstrom & Co.
Parish & Peru
Primrose Four
Dare Bros.
Eddie Carr & Co.

ATLANTA, GA.

Forsyth.

Girard & Clark
Clown Seal
Le Maire & Gilbert
"Night in the Park"
Rex Circus
Sophie Tucker
Miramba Band

BIRMINGHAM, ALA.

Lyric.

First Half
Lester & Maure
Watkins & Williams
The Olds
Max Bloom & Co.
Three Jolly Jack Tars
Last Half
Florenzo Duo
Fritz & Lucy Bruch
Henry B. Toomer & Co.
Mary Melville

BUFFALO, N. Y.

Shea's.

Jos. E. Bernard & Co.
Sandler & Norton
Moscovi Bros.
Albert Whelan
Anna Held
Burdella Patterson

BOSTON.

Keith's.

Leipzig
Bessee & Baird
Pierlot & Schofield
Long Tack Sam
Lillian Russell
De Witt, Burns & Torrence
Sarah Padden & Co.
Pilcer & Douglas

BALTIMORE.

Maryland.

Gaston Palmer
Comfort & King
Belle Baker
Marie & Mary McFarland
Dooley & Rugel
Daniels & Conrad
Chas. E. Evans & Co.

CHATTANOOGA.

Orpheum.

First Half
Sansone & Delilah
Lew Dockstader
Marie Earl & Co.
Shirley Sisters
Statzer & Muller
Last Half
Dan Sherman & Co.
Lew Dockstader
Elsie Fay & Boys
Harry Fisher & Co.
Olga

CHARLESTON, S. C.

Victoria.

First Half
Orville Stamm
Marx Bros. & Co.
Gladstone & Talmage
Eldon & Clifton
Millicent Doris
Last Half
Billy Bouncer & Co.
Marx Bros. & Co.
Bronte & Aldwell

CLEVELAND, O.

Keith's.

Porter J. White & Co.
Chas. Olcott
Ruth Roye
Equill Bros.
McIntyre & Heath
Powder & Capman
Nederveld's Baboons

COLUMBUS, O.

Keith's.

Wright & Dietrich
William Morris Co.
Mullen & Coogan
Josie Heather & Co.
Flying Martins
Bert Melrose
Chas. Kellogg

CINCINNATI.

Keith's.

McWatters & Tyson
Bee-Ho Gray
Alfred Bergen
"Highest Bidder"
Gallagher & Martin
"Bride Shop"

DAYTON, O.

Keith's.

"Breath of Old Virginia"
Ajax & Emilie
Six Demons
White & Clayton
"Telephone Tangle"

DETROIT.

Temple.

Allman & Dody
McKay & Ardine
Vera Michelena
The Baggessens
Seven Honey Boys
Wilfred Clark & Co.
Elvera Sisters
Meehan's Dogs

ERIE, PA.

Colonial.

Aileen Stanley
Felix & Hope
Old Homestead Eight
Helen Jackley
Noel Travers & Co.

GRAND RAPIDS.

Empress.

The Norvelles
Little Stranger
Mrs. Langtry
Nanon's Birds
Antrim & Vale
Corcoran & Dingle
Howard, Kible & Herbert

HAMILTON, ONT.

Temple.

Faree & Williams
Gordon & Rica
Man Off Ice Wagon

INDIANAPOLIS.

Keith's.

Joe Cook
Great Leon
Oliver & Olp
Violet Dale
Aurora of Light
Williams & Wolfus
Kraft & Gros

JACKSONVILLE.

Orpheum.

First Half
Van & Schenck
Barto & Clark
Myles McCarthy & Co.
Last Half
Dunbar's Dragoons
Dooley & Sales
Loney Haskell

KNOXVILLE, TENN.

Grand.

First Half
Dan Sherman & Co.
Elsie Fay & Boys
Harry Fisher & Co.
Last Half
Sansone & Delilah
Marie Earl & Co.
Shirley Sisters
Hans Hanke

LOUISVILLE.

Keith's.

Brenner & Allen
Lady Sen Mei
Cressy & Dayne
Morton & Moore
Chinko
Margaret & William Cutty
Harry Girard & Co.

MONTREAL, CAN.

Orpheum.

J. Flynn's Minstrels
Chas. L. Fletcher
Farber Girls
Lew Madden & Co.

NASHVILLE, TENN.

Princess.

First Half
Florenzo Duo
Fritz & Lucy Bruch
Henry B. Toomer & Co.
"Girls of the Orient"
Mary Melville
Last Half
Lester & Maure
Watkins & Williams
The Olds
Three Jolly Jack Tars

NORFOLK, VA.

Colonial

First Half
Imhof, Conn & Corsene
Five Antwerp Girls
Charbino Bros.
Lockett & Waldron
Last Half
Adelaide Herrmann
Lew Hawkins
Willard
Flying Neloneons

OTTAWA, ONT.

Dominion.

Violet McMillan
Adonis & Dog
John & Winnie Hennings
Elkins, Fay & Elkins

PHILADELPHIA.

Keith's.

Lucy Gillett
Orange Packers
Eddie Leonard & Co.
Elimore & Williams
"Tango Shoes"
Valerie Bergere & Co.
Mack & Walker
Warren & Templeton
Edna Showalter

PROVIDENCE.

Keith's.

Corbett, Sheppard & Donovan
Mrs. Thos. Whiffen & Co.
Gene & Delaney
Glen Ellison
Patricola & Myers
Joan Sawyer & Co.
Horlick Family
Page, Hack & Mack
Henry Lewis

PITTSBURGH.

Davis.

Blossom Seeley
Walter Brower
Payne & Niemeyer
"Forest Fire"

RICHMOND, VA.

Bijou.

First Half
Adelaide Herrmann
Lew Hawkins
Willard
Flying Neloneons
Last Half
Imhof, Conn & Corsene
Five Antwerp Girls
Charbino Bros.
Lockett & Waldron

ROCHESTER, N. Y.

Temple.

Chief Caupolican
Azzier Bros.
Mr. & Mrs. Norman Phillips
Franklin & Green
Herman & Shirley
"Motoring"
Ryan & Lee
Yvette

SAVANNAH, GA.

Bijou.

First Half
Bronte & Aldwell
Lumbar's Dragoons
Lony Haskell
Dooley & Sales
Last Half
Van & Schenck
Barto & Clark
Orville Stamm
Myles McCarthy & Co.

TORONTO, CAN.

Shea's.

Ernest R. Ball
Togan & Geneva
"Petticoats"
Bert & Bettie Wheeler
Claire Vincent & Co.
Fred & Adele Astair
The Sharrocks

TOLEDO, O.

Keith's.

Cedora
J. C. Nugent & Co.
Vasco
Maurice Burkhart
"Passion Play of Washington Sq."
De Lassio
Rooney & Bent

WASHINGTON.

Keith's.

Myrl & Delmar
Chas. Howard & Co.
Stone & Kalisz
Dolly & Mack
Valiecita's Leopards
Adele Rowland & Co.
Will Oakland & Co.
Frank McIntyre & Co.

WILMINGTON, DEL.

Garrick.

Albert Cutler
Hawthorne & Inglis
Everest's Circus

YOUNGSTOWN, O.

Hippodrome.

Leon Sisters & Co.
Bert Levy
Chip & Marble
Allen & Howard
Lola De Valerie
Cycling Brunettes
Thos. Swift & Co.

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

Ruth St. Denis
Cecil Cunningham
Chas. Grapewin & Co.
Mr. F. Carbury
Chas. Ahearn Troupe
Stuart Barnes
Briere & King
Kelt & De Mont
Kramer & Pattison

Palace.

Elsie Janis
Ralph Herz
Natalie & Ferrari
Milo
Chas. Mack & Co.
Al. & Fanny Steadman
Monroe & Mack
Act Beautiful
Leo & Mae Jackson

CALGARY, CAN.

Orpheum.

Homer Miles & Co.
Quiroga
Lydia Barry
Donovan & Lee
Carpos Bros.
Diamond & Grant
Clark & Hamilton

DENVER, COLO.

Orpheum.

Fritzi Scheff
Billy McDermott
Smith & Austin
Brandon Hurst & Co.
Mirano Bros.
Corelli & Gillette
Mary Gray

KANSAS CITY, MO.

Orpheum.

Eva Taylor & Co.
Marie Bishop
Metropolitan Dancers
Wm. Rock & White
Chic Sales
Avon Comedy Four
Watson Sisters

LOS ANGELES, CAL.

Orpheum.

Dugan & Raymond
Dorothy Jardon
Julie Ring & Co.
Dupree & Dupree
Baskoff & Girlie
Umberto Sacchetti
"Passion Play of Washington Sq."
Hallen & Hunter
Whiting & Burt

MEMPHIS, TENN.

Orpheum.

"River of Souls"
Clara Morton
Maryland Singers
Scott & Keane
Milt Collins
Haydn, Borden & Haydn
Martinetti & Sylvester

MILWAUKEE.

Majestic.

Evelyn Nesbit
Fred V. Bowers & Co.
Mr. & Mrs. Jimmie Barry
Nairem's Dogs
Ruby Helder
McDevitt, Kelly & Lucy
Le Hoen & Dupreece

MINNEAPOLIS.

Orpheum.

Joe Howard & Clark
McCloud & Carp
"Overtones"
Caliste Conant
Billy Bouncer's Circus
Dorothy Toye
Kurtis' Roosters

NEW ORLEANS.

Orpheum.

Julia Dean & Co.
Mme. De Cisneros
"Cranberries"
Halligan & Sykes
Three Leightons
Dudley Trio
Novelty Clintons

OAKLAND.

Orpheum.

Stevens & Falk
The Sultanas
Ed. Morton
Harry Green & Co.
Stone & Hayes
Jolly Johnny Jones
Clark & Verdi
Warren & Conley

OMAHA, NEB.

Orpheum.

"Forty Winks"
Burley & Burley
Lunette Sisters
Aveling & Lloyd
"The Bachelor Dinner"
Paul Le Van & Dobbs
Dyer & Faye

PORTLAND, ORE.

Orpheum.

Henri De Vries
Vinie Daly
"Girl in the Moon"
Mason & Murray
Two Tomboys
Andy Rice
Willard Simms & Co.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum.

Olga Cook
Gara Zora
Bert Wheeler & Co.
Lillian Kingsbury & Co.
Harry Hines

SALT LAKE CITY.

Orpheum.

Geo. Damerel & Co.
Grace De Mar
Herbert Germaine Trio
Moore, O'Brien & Cormack
Sharp & Turek
"The Devil He Did"
Jas. H. Cullen

SAN FRANCISCO.

Orpheum.

Ciccolini
Geo. Howell & Co
Willa Holt Wakefield
Ray Dooley Trio
Benny & Woods
Valentine & Bell
Lubowska

SEATTLE, WASH.

Orpheum.

Mayhew & Taylor
Harriet Marlotte & Co.
Bronson & Baldwin
Don Fong Gue & Haw
Herschel Hendler
Robbie Gordone

ST. LOUIS.

Columbia.

Ideal
"The Redheads"
Bernard & Phillips
Gautier's Toy Shop
Nonette
Whipple Huston & Co.
Jean Challon
Ward & Faye

ST. PAUL.

Orpheum.

Mrs. Gene Hughes & Co.
Major Mack Rhoades
Five Kitamuras
Mlle. Vadie & Co.
Cook & Lorenze
Mang & Snyder
Toney & Norman

WINNIPEG, CAN.

Ronita & Lew Hearn
La Mont's Cowboys
Conlin, Steele & Parks
Laurie & Bronson
Gomez Trio
Dan P. Casey
Embs & Alton

W. V. M. A.

CHICAGO.

Academy.

First Half
Buster & Bailey
Homer Lind & Co.
Mae Curtis
(Two to fill)
Last Half
Kitty Edwards Sextette
(Four to fill)

Lincoln.

Sunday
"The Cabaret Girl" (Tab.)
First Half
Kitty Edwards Sextette
Reed & Decorsia
(Three to fill)
Last Half
Brooks & Bowen
(Four to fill)

Kedzie.

First Half
Smith & Farmer
John T. Doyle & Co.
Brooks & Bowen
Hanlon, Dean & Hanlon
Last Half
Five Annapolis Boys
Four Casters

Avenue.

First Half
"This Way, Ladies" (Tab.)
Last Half
Ioleen Sisters
Five Violin Beauties
Bertie Fowler
Minnie Allen
(One to fill)

Windsor.

First Half
Grace Ayers Trio
Troy Comedy Four
Five Violin Beauties
Bixley & Lerner
Cummin & Seaham
Last Half
May Curtis
Morgan & Stewart
Cameron & O'Connor
Song & Dance Revue

Wilson.

First Half
El Rey Sisters
Pearl Davenport
Hazel Kirke Trio
Thurber & Madison
Last Half
Doc. O'Neil

American.

First Half
Roattino & Shelly
Sorority Girls
Laurie Ordway
(Two to fill)
Last Half
"All Up in the Air"
Louis London
Reed & Decorsia
(Two to fill)

ALTON, ILL.

Hippodrome.

First Half
Great Arnesen & Co.
Kennedy & Burt
Last Half
Williams & Siegel
Garcinetti Bros.

BLOOMINGTON, ILL.

Majestic

First Half
Jack Birchley
Grace De Winters
Lella Shaw & Co.
Bison City Four
Three Types

COLUMBIA, MO.

Star.

Last Half
Ioleen Sisters
Mabel Harper
"Enchanted Forest"

CEDAR RAPIDS.

Majestic.

First Half
Phil La Toska
Elida Morris
Mosher, Hayes & Mosher
Morgan & Stewart
"Between Trains"
O'Neil & Walmsley
Neptune's Daughters
Last Half
Royal Tokio Japs
"The Millionaire" (tab.)
Willing & Jordan

DECATUR, ILL.

Empress.

First Half
Lulu Coates & Crackerjacks
Sherman, Van & Hyman
Paul Kleist & Co.
Hardeen
(One to fill)
Last Half
LeBlanc & Lorraine
"A Musical Matinee"
Laurie Ordway
Hardeen
(One to fill)

THE NOVELTY SENSATION OF THE SEASON

"I'M AT YOUR SERVICE, GIRLS"

By GROSSMITH and WARD

The Hit Song of the JULIAN ELTINGE SHOW, "COUSIN LUCY." Now Released.
Great for Single, Double and Mixed Quartettes. Orch. in all keys. Write at once or call.

BERNARD GRANVILLE PUBLISHING CO., Inc.

GEO. J. GREEN, Prof. Mgr. 154 W. 45th St., N. Y. CHAS. LANG, Gen. Mgr.

DAVENPORT, IA.
Columbia.
First Half
Bolger Bros.
Jas. Thompson & Co.
Adair & Adelphi
The Statues
(One to fill)
Last Half
Amoros & Mulvey
Emmett Devoy & Co.
Earl & Curtis
Kerville Family
Mack & Velmar

DES MOINES IA.
Orpheum.
First Half
Kurtis' Roosters
Westman Family
"The New Leader"
Spencer & Williams
(Two to fill)
Last Half
Trevitt's Dogs
Marie Dorr
Hugo B. Koch & Co.
Cantor & Lee
The Statues
(One to fill)

DULUTH, MINN.
New Grand.
First Half
Three Anderson Sisters
Pauline Saxon
May & Addis
Mme. Sumiko & Co.
Last Half
Hanlon & Hanlon
Lillian Sieger
The Dohertys
Thalerio's Circus

EAST ST. LOUIS, ILL.
Erber's.
First Half
Garcinetti Bros.
Frank Ward
Harry & Augusta Turpin
Sully Family
Last Half
Kennedy & Burt
Three Chums
John T. Doyle & Co.

EVANSVILLE, IND.
New Grand.
(Split with Terre Haute)
First Half
Juggling De Lisle
Bennington Sisters
Jane Connelly & Co.
Jarvis & Harrison
Victor Morley & Co.

FT. DODGE, IA.
Princess.
First Half
Frances & Holland
Hawley & Hawley
The Flirting Widow
(One to fill)
Last Half
The Lampinis
Murry & Hill
Princess Ka
Five Linnetts

FT. WILLIAM, CAN.
Orpheum.
(April 7, 8)
Three Anderson Sisters
Pauline Saxon
May & Addis
Mme. Sumiko & Co.

GREEN BAY, WIS.
Orpheum.
Eller's Circus
Reatino & Shelly
Kenny & Hollis
(One to fill)

HANNIBAL, MO.
Park.
First Half
"Prince of "To-night" (tab.)
Last Half
Jack Birchley
Marcus & Whittle
Tom & Edith Almond
Lua & Analaka

IRONWOOD, MICH.
Temple.
(April 4, 5)
Aimes Be Ano
Victorine & Zolar
Gladys Corriell
Box Car Duo
Rose & Ellis

KANSAS CITY, MO.
Globe.
First Half
Cleora Miller Trio
Dorothy Vaughn
Farrell & Farrell
Heuman Trio
Last Half
Gardner's Maniacs
Gene Fletcher
"The New Leader"

KENOSHA, WIS.
Virginian.
First Half
"Little Miss Mixup" (Tab.)
Last Half
Gilfain Trio
Dale & Archer
King & Harvey
(Two to fill)

LINCOLN, NEB.
Lyric.
First Half
Milt Wood
Frank Stafford & Co.
Last Half
The Co-Eds
Van Cello

MADISON, WIS.
Orpheum.
First Half
Will & Kemp
Arthur Rigby
Song & Dance Revue
(Two to fill)
Last Half
Bolger Bros.
The Earl & the Girls
Bessie Browning
Edge of the World
Rogers, Pollack & Rogers

MINNEAPOLIS.
New Grand.
Ovondo Prince Trio
Lamb's Manikins
Carter & Waters
Verna Mersereau & Co.
New Palace.
Swan & Swan
Six Harvards
Gen. Francis Murphy
Camille Trio

PARSONS, KAN.
Best.
First Half
Odone
Miller & Mumford
Three Imperial Japs
Last Half
Black & Black
Harry Van Fossen
Pacheco Troupe

PEORIA, ILL.
Orpheum.
First Half
Three Chums
Harry Fern & Co.
Lillian Watson
The Gaudsmidts
(One to fill)

QUINCY, ILL.
Orpheum.
First Half
Wilton Sisters
Mary Dorr
Sebastian Merrill & Co.
Dan Burke & Girls
(One to fill)

ROCKFORD, ILL.
New Palace.
First Half
The Puppetts
Rogers, Pollack & Rogers
Earl & Curtis
Thos. Potter Dunne
Kerville Family
Last Half
"This Way, Ladies" (Tab.)

SUPERIOR, WIS.
People's.
First Half
Dale & Weber
E. J. Moore
(One to fill)
Last Half
Haney & Long
Davis & Kitty
(One to fill)

SPRINGFIELD, MO.
Majestic.
First Half
LeBlanc & Lorraine
Wilson & Wilson
"A Musical Matinee"
Bessie Browning
(One to fill)
Last Half
Lulu Coates & Crackerjacks
Sherman, Van & Hyman
Frank Ward
Three Types
The Cop

Jefferson.
First Half
Honolulu Duo
Genie Fletcher
Gardner's Maniacs
Last Half
Les Salvaggis
Farrell & Farrell
Cleora Miller Trio

SO. BEND, IND.
Orpheum.
First Half
Booth & Leander
Dorothy Herman
Hugh Emmett & Co.
Kimberly & Arnold
(One to fill)
Last Half
ElRey Sisters
Doree's Beaux & Belles
Heath & Perry
Great Santell
(One to fill)

SIOUX CITY, IA.
Orpheum.
First Half
Van Cello
Green & Parker
Storm & Maurston
Svengall
The Co-Eds
Last Half
Adolpho
McCormick & Wallace
Hawley & Hawley
Hanlon & Clifton
(One to fill)

ST. PAUL, MINN.
Princess.
First Half
Hanlon & Hanlon
Lillian Sieger
The Dohertys
Thalerio's Circus
Last Half
Follis Sisters & Le Roy
Three Old Soldier Musicians
Sullivan & Mason
Merle's Cockatoos

TERRE HAUTE.
New Hippodrome.
First Half
Dancing Mars
King & Harvey
John R. Gordon & Co.
Friend & Downing
Mijares

WATERTOWN, S. D.
Metropolitan.
First Half
La Velle & Finney
Le Clair & Sampson
Last Half
Charles Semon
Frnaces & Holland

ST. LOUIS, MO.
Grand O. H.
Paul Baucns
Mudge Morton Trio
Dale & Boyle
Bottomley Troupe
"September Morn"

Empress.
First Half
Five Belmonts
Williams & Siegel
Frank Rae & Co.
Nell McKinley
Last Half
Mabel & Le Roy Hart
Gaylord & Lancton
Sully Family
Thurber & Madison
Sebastian Merrill & Co.

VIRGINIA, MINN.
Royal.
First Half
Davis & Kitty
Haney & Long
Last Half
E. J. Moore
Dale & Weber

WATERLOO, IA.
Majestic.
First Half
Emmett Devoy & Co.
Adolpho
Seven White Black Birds
Mack & Velmar
Trevitt's Dogs
Last Half
Kurtis' Roosters
Dunn & Dean
Westman Family
"Neptune's Daughters"
(One to fill)

WINNIPEG, CAN.
Strand.
The Three Westons
Boothby & Everdeen
Ben Smith
Symphonic Sextette

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic.
Kartenelli
Claudius & Scarlet
The Crisps
Fay, Two Coleys & Fay
Hermine Shone & Co.
Nellie V. Nichols
Karl Emmy's Pets

DALLAS, TEX.
Majestic.
Gardiner Trio
Medlin, Watts & Townes
War Brides
Grace Fisher
Flanagan & Edwards
Ray Samuels
Buch Bros.

FT. WORTH, TEX.
Majestic.
Australian Wood-choppers
Henry G. Rudolph
"On the School Playground"
Hamilton & Barnes
The Cansinos
Mayo & Tally
Toots Paka

HOUSTON, TEX.
Majestic.
Helen Leach Wallin Trio
Girl from Milwaukee
"Married Ladies' Club"
Alexander Kids
Murray & Adams
Marie Nordstrom
Seven Colonial Maids

LITTLE ROCK, ARK.
Majestic.
First Half
Helen Savage & Co.
The Kings
Emma Carus
Hufford & Chain
Marimba Band
Last Half
Kartelli
Claudius & Scarlet
Emma Carus
Fay, Two Coleys & Fay
Karl Emmy's Pets

OKLA. CITY, OKLA.
Lyric.
First Half
Rawson & June
Fagg & White
Dolan, Lenharr & Co.
Danny Simmons
Pacheco Troupe
Last Half
Lawton
Tom Davies
Jewel Comedy Trio
Three Imperial Japs

SAN ANTONIO, TEX.
Majestic.
Geo. Brown & Co.
Willie Solar
Walter Milton Co.
Devine & Williams
Carolina White & Co
Donahue & Stewart
Mazie King & Co.

SHREVEPORT, LA.
Majestic.
First Half
Holman & John
Weir & Mack
Frank Crummit
Last Half
Rawson & June
Walton & Vivian
"The Act Beautiful"

TULSA, OKLA.
Empress.
First Half
Lawton
Hawthorn's Minstrels
Jewel Comedy Trio
Francis & Kennedy
Last Half
Sidney & Townley
Holmes & Buckanan
Charles Sweet
Staine's Comedians

TOPEKA, KAN.
Novelty,
Firs Half
Rapel & Fairfax
Howard & Fields
Earl & Edwards
Allen & Allen
Last Half
Dan Burke & Girls
Oddone
Hueman Trio

WICHITA, KAN.
Princess.
First Half
Sidney & Townley
Holmes & Buckanan
Charles Sweet
Staine's Comedians
Last Half
Allen & Allen
Rapel & Fairfax
Howard & Fields
Earl & Edwards
Dunbar's Bell Ringers

S. & C. CIRCUIT

ANACONDA, MONT.
Margaret.
(April 6)
Housch & La Velle
Coin's Dogs
Tom Brantford
Beauty Doctors
W. S. Harvey
Quigg & Nickerson

BUTTE, MONT.
Express.
Breakaway Barlows
Allman & Nevins
Gorman Bros.
Amy Butler & Blues
Hoyt, Stein & Daly
Russell Bros. & Mealey

BILLINGS, MONT.
Babcock.
(Apiril 4, 5)
Ye Old Song Review
Grindell & Esther
Novelty Four
Hal Davis & Co.
Foster & Foster
Three Wille Bros.

CINCINNATI.
Express.
Rath Bros.
Lewis & Chapin
Mr. & Mrs. Esmond
West & Van Sielen
Chas. Gibbs
Dunedin Duo

DETROIT.
Miles.
Les Kellers
Big Four
Chisholm & Breen
Fair Co-Eds
Rubin's Dogs
(One to fill)

FARGO, N. D.
Grand.
First Half
Hunter's Dogs
Al. Lawrence
E. E. Clive & Co.
Four Bars
Last Half
Three Rozellas
Clark & Chapelle

GT. FALLS, MONT.
G. O. H.
(April 8, 9)
Ye Old Song Review
Grindell & Esther
Novelty Four
Hal Davis & Co.
Foster & Foster
Three Wille Bros.

HELENA, MONT.
Liberty.
(April 3, 4)
Breakaway Barlows
Allman & Nevins
Gorman Bros.
Amy Butler & Blues
Hoyt, Stein & Daly
Russell Bros. & Healey

INDIANAPOLIS.
Family.
First Half
Hylands & Dale
Tun Chin Troupe
(Two to fill)
Last Half
Howard & Deloris
Juggling Bannans
Four Xylophiends
(One to fill)

JANESVILLE, WIS.
Apollo.
Dale & Webber
Morton Jewell Trio
(Two to fill)

LOS ANGELES.
Hippodrome.
Eight Black Dots
Jules Levy Family
Howatson & Swaybelle
Mr. & Mrs. Fred Thomas
Adams, Beverly & West
Miss Elmina & Co.

LEWISTON, MONT.
Judith.
(April 7)
Ye Old Song Review
Grindell & Esther
Novelty Four
Hal Davis & Co.
Foster & Foster
Three Wille Bros.

MINNEAPOLIS
Unique.
Delphino & Delmbora
Boniger & Lester
Fascinating Flirts
Chas. Kenne
Ralph Bayle & Co.

PORTLAND, ORE.
Empress.
Marble Gems
Kamerer & Howland
Mr. & Mrs. Arthur Cappelin
Sachna
Marie Stoddard
Seven Casteluccis

(Continued on page 26.)

ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, Inc., mgrs.)—Broad, Phila., 27-April 8.
Anglin, Margaret—Princess, Chicago, indef.
Aborn Opera Co.—Academy, Bkln., 27-April 15.
Arliss, Geo.—Hamilton, Can., 29.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, Boston, 27-April 1.
"Around the Map" (Klaw & Erlanger, mgrs.)—Colonial, Boston, 27-April 1.
"Any Man's Sister" (Halton Powell, Inc., mgrs.) Detroit 27-April 1, Toledo, O., 3-8.
Barrymore, Ethel (Chas. Frohman, Inc., mgrs.)—Powers', Chicago, indef.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Blue Envelope, The"—Cort, New York, indef.
"Bringing Up Father," Gus Hill's (Griff Williams, mgr.)—Camden, N. J., 27-April 1, Atlantic City 3-5.
Chatterton, Ruth, & Henry Miller—Hartford, Conn., April 3-8.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.
"Cohan Revue of 1916"—Astor, New York, indef.
"Come to Bohemia" (Stuyvesant Prod. Co., mgrs.)—Nixon, Pittsburgh, 27-April 1.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Vincennes, Ind., 29, Evansville 30, Indianapolis 31, April 1, Springfield, O., 2, Dayton 3, Lexington, Ky., 5, Louisville 6-8.
"Daddy Long Legs"—Newark, N. J., 27-April 1.
Eltinge, Julian (A. H. Woods, mgr.)—Louisville, Ky., 27-April 1, St. Louis 2-8.
"Everyman's Castle" (H. H. Frazee, mgr.)—Cort, Chicago, 26, indef.
"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Grand, Cincinnati, 27-April 1.
"Eternal Magdalene The" (Florence Roberts) (Selwyn & Co., mgrs.)—San Francisco 26-April 1, Oakland 3-8.
"Eternal Magdalene, The" (Clara Joel) (Selwyn & Co., mgrs.)—Greenwood, Miss., 29, Greenville 30, Vicksburg 31.
"Everywoman" (Henry W. Savage, mgr.)—El Reno, Okla., 30, Guthrie 31.
Fiske, Mrs. (Corey, Williams, Riter, Inc., mgrs.)—Gaiety, New York, indef.
Ferguson, Elsie (Chas. Frohman, Inc., mgrs.)—Empire, New York, 27-April 1.
Forbes-Robertson—Marion, O., 29, Mansfield 30, Akron 31, Canton April 1, Zanesville 3, Parkersburg, W. Va., 4, Wheeling 5, Youngstown, O., 6, Johnstown, Pa., 7, Altoona 8.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Forrest, Phila., 27-April 1.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Fresno, Cal. 29, Hanford 30, Visalia 31.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Alton, Ill., 31.
"Great Pursuit, The" (Joseph Brooks, mgr.)—Shubert, New York, indef.
Hodge, Wm.—Majestic, Boston, 27-April 1.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, 27-April 1, Bronx O. H., New York, 3-8.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Harris, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.
"Heart of Wetona" (Frohman-Belasco, mgrs.)—Lyceum, New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Wilbur, Boston, indef.
"His Majesty Bunker Bean"—Milwaukee 26-29, Grand Rapids, Mich., 31-April 2.
"Human Soul, The" (J. A. Schwenk, mgr.)—Denver 27-April 1, Pueblo 3-5, Cheyenne, Wyo., 6-8.
Illington, Margaret (Selwyn & Co., mgrs.)—Winston-Salem, N. C., 29, Greensboro 30, Richmond, Va., 31.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.
"In Old Kentucky"—Victoria, Chicago, 26-April 1.
"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.
"Justice" (Corey, Williams, Riter, Inc., mgrs.)—Plymouth, Boston, 27-April 1, Candler, New York, 3, indef.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, 27-April 1, Lyric, New York, 3, indef.
Lauder, Harry (Wm. Morris, mgr.)—Detroit 27-April 1, Pt. Huron 3, Saginaw 4, Ann Arbor 5, Battle Creek 6, Lansing 7, Grand Rapids 8.
"Little Miss Susan" (Alton & Estherman, mgrs.)—Salem, Va., 29, Roanoke 30, Bedford City 31, Lynchburg April 1.
"Little Girl in a Big City" (Schutter & Montgomery, mgrs.)—St. Paul, Minn., 26-April 1.
"Lure, The"—Buffalo, N. Y., 27-April 1.
Metropolitan Opera Co.—Metropolitan, New York, 27-April 1.
Mitzi (Henry W. Savage, mgr.)—Cohan's, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.
Maude, Cyril—Hollis, Boston, 27-April 1, Shubert, Bkln., 3-8.
Mann, Louis—Alvin, Pittsburgh, 27-April 1, Altoona 4.
MacFarlane, George—Cleveland 27-April 1, Lyric, Cincinnati, 3-8.
"Melody of Youth" (Hackett & Tyler, mgrs.)—Fulton, New York, indef.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Morgantown, W. Va., 29, Sisterville 30, St. Marys 31, Parkersburg April 1, Huntingdon 3, Charleston 4.
"Mutt & Jeff in College" (Gus Hill, mgr.)—Newark, N. J., April 3-8.
"Only Girl, The" (Joe Weber, mgr.)—Buffalo, N. Y., 27-April 1, Belasco, Washington, 3-8.
"On Trial" (Cohan & Harris, mgrs.)—Standard, New York, 27-April 1.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, 27-April 1, Montauk, Bkln., 3-8.
"Pay Day" (The Shuberts, mgrs.)—Booth, New York, indef.
"Princess Tra-la-la" (Andreas Dippel, mgr.)—Buffalo, N. Y., 27-April 1.
"Pollyanna"—National, Washington, 27-April 1.
"Passing Show of 1915"—Academy, Baltimore, 27-April 1, Buffalo, N. Y., 3-8.
"Potash & Perlmutter," Eastern Co. (A. H. Woods, mgr.)—Syracuse, N. Y., 30-April 1.
"Pair of Silk Stockings"—St. Louis 26-April 1, Indianapolis 3-8.
"Pair of Sixes" (H. H. Frazee, mgr.)—Montauk, Bkln., 27-April 1.
"Pete"—Buffalo, N. Y., April 6-8.
"Princess Pat, The"—Reading, Pa., April 3.
"Quinneys'" (Frederick Harrison, mgr.)—Newark, N. J., 27-April 1.
Robson, May—Tucson, Ariz., 29, 30, Phœnix 31, April 1, Los Angeles, Cal., 3-8.
"Robinson Crusoe Jr"—Winter Garden, New York, indef.
"Rio Grande" (Chas. Frohman, Inc., mgrs.)—Cohan's, Chicago, 26-April 1, Empire, New York, 4, indef.
"Rolling Stones" (Selwyn & Co., mgrs.)—Providence 27-April 1.
"Robin Hood" (De Koven Opera Co.)—Minot, Minn., 29, 30, Williston 31, Great Falls April 1, 2, Butte, Mont., 3, 4, Lewiston 5, Havre 6, Kalispell 7, Spokane, Wash., 8.
Sanderson-Brian-Cawthorn Co. (Charles Frohman, Inc., mgrs.)—Liberty, New York, indef.
Serge De Diagheleff Ballet Russe—Metropolitan, New York, April 3-29.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—St. Joseph, Mo., 30, Omaha, Neb., 31, April 1, Denver, Colo., 3-8.
Sothern, E. H.—Blackstone, Chicago, indef.
Starr, Frances—New Haven, Conn., 29, Hartford 31, April 1.
"See America First"—Maxine Elliott's, New York, 28, indef.
"So Long, Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, indef.
"Stop! Look! Listen!" (Chas. B. Dillingham, mgr.)—Colonial, Boston, 27-April 1.
"Shepherd of the Hills, The" (Gaskell & MacVitty, Inc., mgrs.)—Denison, Ia., 30, Manson 31.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Duncan, Okla., 29, Comanche 30, Waureka 31, Ryan April 1, Oklaunion 3, Electra 4.
Tree's, Sir Herbert, Shakespeare Tercentenary—New Amsterdam, New York, indef.
Tellegen, Lou (Garrick Prod. Co., mgrs.)—Thirty-ninth Street, New York, 27, indef.
Thurston (Jack Jones, mgr.)—Atlantic City, N. J., 30-April 1.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Spartansburg, S. C., 29, Charlotte, N. C., 30, Wilmington 31.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Rocky Ford, Colo., 29, Wichita, Kan., 30, Topeka 31.
"Town Topics"—Chicago, Chicago, indef.
"This Is the Life" (Halton Powell, Inc., mgrs.)—Worthington, Minn., 29, Sibley, Ia., 30, Sheldon 31, Cherokee April 1, Granville 2, Aurelia 3, Quimby 4, Schaller 5, Early 6, Sac City 7, Denison 8.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Shubert, Bkln., 27-April 1, Standard, New York, 3-8.
"Under Fire" (Selwyn & Co., mgrs.)—Bronx O. H., Bronx, New York, 27-April 1, Shubert, Bkln., 3-8.
"Uncle Tom's Cabin," Kibble's (A. T. Ackerman, mgr.)—Albany, N. Y., 29, Utica 30, 31, Oswego April 1, Watertown 3, Canton 4, Ogdensburg 5, Ottawa, Can., 6-8.
"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Parsons W. Va., 29, Piedmont 30, Keyser 31, Cumberland, Md., April 1.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Warfield, David (David Belasco, mgr.)—Milwaukee 30-April 1.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Superior, Wis., 29, Duluth, Minn., 30-April 1, Hancock, Mich., 3, Calumet 4, Ishpeming 5, Marquette 6, Martinette, Wis., 7, Menominee, Mich., 8.
"World of Pleasure, A"—Lyric, Phila., 27-April 1.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Ithaca, N. Y., 29, Cortland 30, Seneca Falls 31, Auburn April 1, Rome 3, Walton 4, Norwich 5, Owego 6, Olean 7, Niagara Falls 8.
"Wooing of Eve"—Cleveland 27-April 1.
"While the City Sleeps"—Imperial, Chicago, 26-April 1.
"Weavers, The"—Lyric, Cincinnati, 27-April 1.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Lutz's, Carrie, Colonial Ladies' Orchestra—Gloucester, N. J., indef.
Sousa's Band—Hipp., New York, indef.

BURLESQUE SHOWS.

(See Burlesque Page.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Bath, Me., 27-April 1.
Lucy, Thos. Elmore—Beloit, Wis., 29.
McGinley, Bob & Eva—Oakland, Cal., indef.
Powers (Frank J. Powers, mgr.)—St. Petersburg, Fla., 27-April 1.
Smith, Mysterious—Chadron, Neb., 29, Hot Springs, S. Dak., 30, Rapid City 31-April 2, Belle Fourche 3-5, Lead 6-8.

A GENUINE SONG GEM!

Every once in a while you hear a song that strikes you as "The song I'm going to sing." Not that you were asked to sing it, but somehow or other you simply wanted to sing it—and you did sing it.

Such a song was "A LITTLE LOVE, A LITTLE KISS."

Remember when you first heard it? How attached you became to it, and thought that you were one of the few who knew the song, and wanted to keep it all to yourself? It was too good, you thought, for anybody else. But, alas, no matter where you turned, wherever there were songs sung, popular or classic, you were sure to hear "A Little Love, A Little Kiss." We do not publish the song, but we mention it because we want to tell you that we have secured the new song triumph by Lao Silesu, composer of "A Little Love, A Little Kiss," a new intoxicatingly beautiful ballad, lyric by Adrian Ross, entitled "LOVE, HERE IS MY HEART"

It's charm is infectious!
It's refrain ever haunting!
It is already a big European Hit!
It is NEW here in America!
IT'S FOR YOU if you liked "A Little Love, A Little Kiss."
Published in four keys, Db, Eb, F and G.

If interested please address

LEO. FEIST, Inc.

"EUROPEAN DEPARTMENT,"

FEIST BUILDING

231-5 West 40th Street

NEW YORK

CHICAGO: 145 N. Clark St.
BOSTON: 181 Tremont St.
PHILA.: Parkway Bldg., Broad and Cherry
SAN FRANCISCO: Pantages Theatre Bldg.
ST. LOUIS: 821 Holland Bldg., 7 & Olive Sts.

DOUBLE TEAMS AND QUARTETTES

IF YOU WANT A REAL IDEA AS TO THE WONDERFUL POSSIBILITIES AND EFFECTS YOU CAN GET WITH OUR GREAT NOVELTY SONG

ARE YOU FROM DIXIE?

'CAUSE I'M FROM DIXIE, TOO

By JACK YELLEN and GEORGE COBB.

GO INTO ANY

VICTOR TALKING MACHINE SHOP And ask them to play RECORD No. 17942A A GREAT DOUBLE ARRANGEMENT

OR

COLUMBIA PHONOGRAPH SHOP And ask them to play RECORD No. A1921 A GREAT QUARTETTE ARRANGEMENT

Either one will convince you that this is just the song you've been looking for

Orchestrations in six (6) keys—G (b to b), Ab (c to c), Bb (d to d), C (e to e), D (f-sharp to f-sharp), F (a to a)

Quartette arrangements for all voices.

Uptown Prof. Rooms 1560 Broadway, - N.Y. AL. COOK, Manager

M. WITMARK & SONS WITMARK BLDG., 144 W. 37th St., N. Y.

Schiller Building, - Chicago TOM QUIGLEY, Manager 1039 Walnut St. - - Phila. ED. EDWARDS, Manager

COMPANIES IN TABLOID PLAYS.

Copelands, Four, Tab. Co.—New Castle, Tex., 27-April 1.
"Cabaret Girls, The"—Logansport, Ind., 30-April 1, Hammond 3-5.
Deloy's Dainty Dudines (Eddie Deloy, mgr.)—Okla. City, Okla., indef.
Desmond, Ethel, M. C. Co.—Columbia, S. C., 27-April 1.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Milton, Pa., 27-April 1, Berwick 3-8.
"Henpecked Henry" (Halton Powell, Inc., mgrs.)—Kokomo, Ind., 30-April 1, Elkhart 3-5, Gary 6-8.
Loring Musical Revue (M. J. Meaney, mgr.)—Fitchburg, Mass., 27-April 1.
McAuliffe, Jere, Musical Revue (Fred Bauman, mgr.)—Claremot, N. H., 27-April 1, Brattleboro, Vt., 3-8.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Shantz Premier Girls—Camden, N. J., indef.
Savoy M. C. Co. (Joe Marion, mgr.)—Duluth, Minn., indef.
Submarine Girls (Mesereau Bros., mgrs.)—Mt. Carmel, Pa., 27-April 1, Shamokin 3-8.
"This Way, Ladies"—Waterloo, Ia., 30-April 1, Chicago 2-8.
United M. C. Co.—York, Pa., 27-April 1, Hanover 3-8.

MINSTRELS.

Coburn's—Kinston, N. C., 29, Washington 30, Tarboro 31, Weldon April 1, Suffolk, Va., 2, 3, Norfolk 4, Newport News 5, Nat. Soldiers' Home 6, Petersburg 7.
Fields, Al. G.—Quincy, Ill., 29, Jacksonville 30, Springfield 31, Bloomington April 1, Streator 2, 3, Kankakee 4, Champaign 5, Indianapolis, Ind., 6-8.
O'Brien's, Neil (O. F. Hodge, mgr.)—Canton, O., 29, Akron 30, Alliance 31, Youngstown April 1, Beaver Falls, Pa., 3, Harrisburg 4, Hagerstown, Md., 5, Winchester, Va., 6, Frederick, Md., 7, Lancaster Pa., 8.

CARNIVALS.

International Shows (R. A. Dano, mgr.)—Pine Bluff, Ark., 27-April 1.
Metropolitan Shows—Troy, Ala., 27-April 4.

CIRCUS.

Barnes, Al. G.—Merced, Cal., 29, Modesto 30, Lodi 31, Stockton April 1, San Jose 3, Hollister 4, Salinas 5, Monterey 6, Watsonville 7, Santa Cruz 8.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Avenue Players—Detroit, indef.
Arvine, George, Stock—American, Phila., indef.
Auditorium Players—Auditorium, Baltimore, indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Allen, Billy, M. C. Co.—Norwich, N. Y., 27-April 1.
Broadway Players—Ogden, U., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—McKeesport, Pa., indef.
Parrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.
Brownell-Stork Stock—Newark, N. J., indef.
Burnison, Clayton, Players—Dixie, Manayunk, Phila., indef.
Bunting, Emma, Stock—Atlanta, Ga., indef.
Craig, Ben, Players—Shawmut, Boston (first half), indef.
Calburn Opera Stock—Majestic, Bkln., indef.
Carroll Comedy Co. (Ion Carroll, mgr.)—Lancaster, O., indef.
Cornell-Price Players—Cape Girardeau, Mo., 27, indef.
Clymer, Edna, Stock (Chas. Hilbert, mgr.)—E. Palestine, O., 27-April 1.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Davis Stock—G. O. H., Pittsburgh, indef.
Driscoll, Geo., Players—Montreal, Can., indef.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.
Emerson Players—Lowell, Mass., indef.
Eckhardt, Oliver, Players—Saskatoon, Sask., Can., indef.
Elsmere Stock—Elsmere, Bronx, N. Y., indef.
Empire Theatre Stock—Empire, Pittsburgh, indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Feldman & Christie M. C. Co.—St. John, Can., 27-April 15.
Fields, Margaret, Stock—Battle Creek, Mich., April 2-8.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bkln., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Glaser, Vaughan, Stock—Cleveland, indef.
Gibson's, Ted, Stock—Kansas City, Mo., indef.
Grahame Stock—Van Wert, O., 27-April 1 Wooster 3-8.
Hyperion Players—New Haven Conn., indef.
Hudson Players—Union Hill, N. J., indef.
Horne Stock—Erie, Pa., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Haines-Wilbur Stock—Martindale, Mont., 27-April 1.
Hugo Players, No. 1 Co. (Chester Hugo, mgr.)—Carlo, Neb., 30-April 1, Litchfield 3-5.
Jefferson Players—Portland, Me., indef.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Keyes, Chet, Players—Zanesville, O., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Lowe-Adair Stock—Steubenville, O., indef.
Lindon, Grace, Stock (Chas. A. Cassimus, mgr.)—Montgomery, Ala., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Morosco Stock—Los Angeles, indef.
Malloy-Corinne Players—Toronto, Can., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Terre Haute, Ind., indef.
Melville's Comedians—Little Rock, Ark., indef.
Machan's Associate Players—Leamington, Can., 20-25.
North Bros.' Stock—Omaha, Neb., indef.
Northampton Players—Northampton, Mass., indef.
Nestell Players—Hutchinson, Kan., indef.
National Stock—National, Chicago, indef.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., 20-25.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Princess Players—Swayzee, Ind., 27-April 1.
Shubert Stock—Milwaukee, indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Sherman & Usher Stock—Moose Jaw, Can., indef.
Shannon, Harry, Stock (Harry Shannon, mgr.)—Jamestown, O., 27-April 1, Wilmington 6-8.
Shadrick-Talbot Stock—Picton, Ont., Can., 27-April 1.
St. Claire, Winifred, Stock (Earl D. Sipe, mgr.)—Greenfield, Mass., 26-April 1.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., until April 30.
Wallace, Chester, Players—Oak Park, Ill., indef.
Wallace, Morgan, Players—Peoria, Ill., indef.
Whitney, Lou, Players—Anderson, Ind., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Leon, Ia., 27-April 1, Lamoni 3-8.
Yonkers Stock Players—Yonkers, N. Y., indef.

SHOW PRINTERS, LITHOGRAPHERS, ENGRAVERS

THE National PRINTING & ENGRAVING CO. NEW YORK CHICAGO ST. LOUIS

SPECIAL DESIGNS FOR EVERY LINE OF AMUSEMENT

WHICH OF THESE CATALOGUES SHALL WE SEND YOU?

THEATRICAL CATALOGUE—No. 14 of Dramatic Repertoire, Stock, Vaudeville, Comedy, etc.
FAIR CATALOGUE of Races, Aviation, Auto Races, Motordrome, Stock, Auto, Horse Shows, etc.
MAGIC CATALOGUE of Hypnotic, Mind Reading, Spiritualism, Magic, Hand Cuff, etc.
MINSTREL CATALOGUE of White and Colored Minstrel and Colored Musical Comedy of all kinds.
MUSICAL COMEDY CATALOGUE of Operas and Musical Shows with and without title.
WESTERN PLAYS CATALOGUE of Paper for Western Dramas, for Opera House or Tent Shows.
CARNIVAL CATALOGUE of Printing for Featuring Carnivals, Street Fairs and like events.
CIRCUS and WILD WEST CATALOGUE of Complete line of handsome up to date Paper.
CATALOGUE OF DATES, Price Bills, Stock Letters, Banners, Type and Block Work, etc.
FOLDERS OF NON-ROYALTY PLAYS with Complete Lines of Paper. All the old favorites.
COMMERCIAL CATALOGUE of Posters and Cut Outs of Commercial Designs.

WANTED TO OPEN AT ONCE FOR THE

COLUMBIA STOCK CO.

TALL MAN FOR JUVENILES AND GEN. BUS. State lowest salary in first letter. No Specialties. All photos returned. Week stands. Two a week Stock for Summer. Positively no amateurs.

WM. KRALCE, Mgr., Taneytown, Md.

PRINCESS PLAYERS

WANTS IMMEDIATELY CLEVER YOUNG INGENUE LEADING WOMAN

Must have appearance, ability, wardrobe. Give full particulars as to age, height, weight, salary, experience, etc. first letter. Send photo to insure reply. Must join on wire.

LLOYD BEAL, Mgr., Colonial Theatre, Brantford, Ontario.

AT LIBERTY FOR NEXT SEASON. FIRST TIME IN 10 YEARS

ADAMS & GUHL

PRODUCTION COMEDIANS

Open for anything. Address R. 10, BOX 2, HOPEWELL JUNCTION, N. Y.

(Continued from page 23.)

SACRAMENTO.
Empress.
Libby & Barton
Allen Trio
Wm. Lytell & Co.
Burt & Lytonn
Mills & Lockwood
Strassell's Animals

SAN FRANCISCO.
Empress.
Royal Italian Sextette
Raynor & Bell
Mrs. Fred Allen & Co.
Edith Mote
Wallingford Outdone
La Toy Bros.

SEATTLE.
Empress.
John Higgins
Novelty Trio
West & Boyd
Lew Wells
Sam J. Curtis & Co.
Kalma

ST. CLOUD, MINN.
Nemo.
(One day)
Hunter's Dogs
H. E. Clive & Co.
Three Rozellas
A. Lawrence
Four Bards

ST. PAUL, MINN.
Empress.
Three Jeanettes
Rae & Wynn
Hilton & Herbert
Hal Stephens
Dr. Joy's Sanitarium

VINCENNES, IND.
Lyric.
(Three days)
Nuess & Eldrid
Howard & Deloris
Juggling Bannans
Four Xylophiens

PANTAGES' CIRCUIT

CALGARY, CAN.
Pantages'.
Six Serenaders
Doris Wilson Trio
Clinton & Dooney
MacRea & Clark
Roach & McCurdy

EDMONTON, CAN.
Pantages'.
Empire Comedy Four
Six Stylish Steppers
General Pisano & Co.
Brown & Jackson
Stephens, Bordeau & Bennett

LOS ANGELES, CAL.
Pantages'.
Dairy Maids
Mystic Bird Co.
Yates & Wheeler
Wright & Davis
Angelo Arminta & Bros.

OAKLAND, CAL.
Pantages'.
(Opens Sunday)
"Bachelor's Sweethearts"
Will J. Ward & Girls
Maidie De Long
Cavana Duo
Burns & Kissen

OGDEN, U.
Pantages'.
Office Girls
Rucker & Winnifred
Gallagher & Carlin
Keegan & Ellsworth
Burt Wiggin & Co.

PORTLAND, ORE.
Pantages'.
"Dream of the Orient"
"After the Wedding"
De Michele Bros.
The Creightons
Faber & Waters

SAN FRANCISCO.
Pantages'.
Boarding School Girls
Norton & Earl
Reed & Wood
Al. Fields & Co.
Cook & Rothert

SAN DIEGO, CAL.
Pantages'.
Carmen's Minstrels
Andy Lewis & Co.
Grace Cameron
Bott's Seals
Henry Sisters

SALT LAKE CITY.
Pantages'.
Cannibal Maids
Frank Bush
Imperial Troupe
Rice & Newton
Grace McCormack

SPOKANE, WASH.
Pantages'.
"In Tangoland"
Hyman Adler & Co.
Three Hickey Bros.
Sprague & McNeece
Ben Harris

SEATTLE.
Pantages'.
Joe Fanton Trio
Reddington & Grant
Mrs. Bob Fitzsimmons
James J. Morton
Gordon Eldrid & Co.
Sunset Six

TACOMA, WASH.
Pantages'.
Seven Bracks
Little Lord Roberts
Byal & Early
The Rials
Nan Gray
Williams & Rankin

VICTORIA, CAN.
Pantages'.
Volant
Rosie Lloyd
Harry Tsuda
Pealson & Goldie
"Holiday in Dixieland"

VANCOUVER, CAN.
Pantages'.
"September Morn"
Ward Terry & Co.
Bowman Bros.
Clairmont Bros.
Chabot & Dixon

WINNIPEG, CAN.
Pantages'.
Arizona Joe & Co.
Gus Edwards' School Kids
Scanlon & Press
Knapp & Cornalla
Chester's Dogs

LOEW CIRCUIT
(EASTERN)

NEW YORK CITY.
American.
First Half
Romanos
Putnam & Lewis
Ernest Evans & Co.
Bissett & Scott
Milton Pollock & Co.
Oscar Lorraine
Lynch & Zellar
Last Half
Kilkenny Four
Ernest Evans & Co.
Wolf & Brady
Roy Lytta & Co.
Webb & Burns
Wartenberg Bros.

Boulevard.
First Half
Murphy & Foley
Sophie & Harry Everett
"To Save One Girl"
Frank Westphal
Last Half
Margaret Ford
Edmonds & Leedom
"Sword of Fear"
Sid Lewis
Collier & De Walde

Delancey Street.
First Half
Jack & Foris
Margaret Ford
Hatley & Noble
"Sword of Fear"
Annie Morris & Co.
Harry Le Clair
Last Half
Grumbly & Cross
Grey & Old Rose
Sophie & Harvey Everett
Capt. Barnet & Son
"Best of Friends"
Sandy Shaw
Zeno, Jordan & Zeno

Greeley Square.
First Half
Evans & Vidocq
Norma Gray
Mayne & Ferns
Al. White & Co.
Frank Terry
Grey & Old Rose
Last Half
Bigelow & Campbell
Fontaine & Fletcher
B. Kelly Forrest
Fentell & Stark
C'Brien-Havel Co.
Van Bros.
Lynch & Zellar

Lincoln Square.
First Half
Fontaine & Fletcher
Abbott & White
Crawford & Broderick
Harry Hayward & Co.
Capt. Barnet & Son
Black & White Revue
Last Half
Murphy & Foley
Kelly & Fern
Oscar Lorraine
"To Save One Girl"
Eschel Roberts
Pantzer Duo

National.
First Half
Alvarez Duo
Hendrix & Padula
Will Archie & Co.
Gypsy Countess
Webb & Burns
"Romance of Underworld"
Last Half
Laura & Billy Dreher
Harry Le Clair
Annie Morris & Co.
Abbott & White
Gasch Sisters

Orpheum.
First Half
McGee & Anita
Nieman & Kennedy
Daisy Harcourt
Arthur Havill & Co.
Donnelly & Dorothy
Zeno, Jordan & Zeno
Last Half
Alvarez Duo
Evelyn May & Co.
Crawford & Broderick
"Crusoe Isle"
Halley & Noble
Marine Band

Seventh Avenue.
First Half
Crumby & Cross
Billy & Dolly Dynes
Dow & Dow
"Crusoe Isle"
Fentell & Stark
Capt. Sorcho
Sandy Shaw
Nip & Tuck
Last Half
Hendrix & Padula
Evans & Vidocq
Gypsy Countess
Mayne & Ferns
Capt. Sorcho
C. & M. Cleveland
Four Windemeres

BROOKLYN, N. Y.
Bay Ridge.
First Half
Black & White Revue
Claude & M. Cleveland
Helen Shipman
O'Brien & Havel
Bob Hall
Miani Five
Last Half
Louis Granat
Neiman & Kennedy
George & Lily Garden
"Fired from Yale"
Marie Fenton
Black & White Revue

Bijou.
First Half
Gasch Sisters
Lerner & Ward
Wolf & Brady
Le Roy Lytta & Co.
Eschel Roberts
Helen Miller & Whirlwind Four
Last Half
Bissett & Scott
Billy & Doly Dynes
Daisy Harcourt
Milton Pollock & Co.
Wilson Bros.
Three Romanos

De Kalb.
First Half
George & Lily Garden
B. Kelly Forrest
Douglas Flint & Co.
Kilkenny Four
Edmonds & Leedom
Maxini Bros. & Bobby
Last Half
Nip & Tuck
Lerner & Ward
Master Gabriel
Dow & Dow
Black & White Revue

Fulton.
First Half
Laura & Billy Dreher
Ursone & De Osta
Raynor's Dogs
Marie Fenton
Master Gabriel & Co.
Last Half
Norma Gray
Putnam & Lewis
Little Caruso
Wm. Cahill
Conroy's Diving Models

Palace.
First Half
Louis Stone
Kelly & Fern
Herbert Chesley & Co.
Barry & Wolford
Conroy's Models
Last Half
McGee & Anita
Donnelly & Dorothy
Harry Hayward & Co.
Bob Hall

Warwick
First Half
Dotson
Suffragette
Holden & Harron
Three Roewards
Last Half
Reading Sisters
Schilling & St. Clair

BALTIMORE.
Hippodrome.
Robinson & McShane
The Lelands
Forrester & Lloyd
"The System"
Ethel McDonough
Martine Bros.

BOSTON.
Orpheum.
First Half
Jackson & Wahl
"Case for Sherlock"
Dave Ferguson
Fashion Plates
Courtney Sisters
Frear, Baggett & Frear
Last Half
Marvel
Murphy & Lachmar
Fighter & Boss
Courtney Sisters
Kitties
Frank Westphal

Globe.
First Half
Fenton & Green
Cummings & Gladyings
Sid Lewis
Last Half
James & Fealy
Gormley & Caffrey

St. James.
First Half
Three O'Neill Sisters
Murphy & Lachmar
Fighter & Boss
Browning & Harris
Perkinoff & Rose
Last Half
Vera De Bassini
Ed Abeles & Co.
Stevens & Brunelle
Frear, Bagget & Frear

CHICAGO.
McVicker's.
Maori Sisters
Thornton & Corlew
Harry Cutler
Quinn & Mitchell
Anna Eva Fay
Jackie & Billie
Phasma
Four Gillespie Girls

CLEVELAND.
Miles.
Kerslake's Pigs
Newsboys' Sextette
Ben & Hazel Mann
Maurice Samuels & Co.
Tom Mahoney
Arabian Whirlwinds

DETROIT.
Orpheum.
Wm. Morris
Reese & Bassi
Bessie Remple & Co.
Hufford & Chain
Sabboth & Wright

FALL RIVER.
Bijou.
First Half
Gormley & Caffrey
Dawson-Lanigan & Covert
James & Fealy
The Kitties
Last Half
Fenton & Green
Jackson & Wahl
Fashion Plates

HOBOKEN.
Lyric.
First Half
Marine Band
Last Half
Barry & Wolford
Belle of Bar Harbor

MILWAUKEE, WIS.
Crystal.
Five Martells
Franz Meisel
H. B. Fitzgerald
John & May Burke
Hanlon Bros.

NEWARK, N. J.
Majestic.
First Half
Pantzer Duo
Bigelow & Campbell
Elsie White
Evelyn May & Co.
Van Bros.
Last Half
Ursom & De Oston
Maxini Bros. & Bobby
Three O'Neill Sisters
Arthur Havill & Co.
Ben Harney

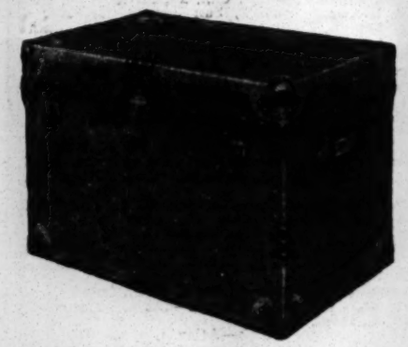
PROVIDENCE
Emery
First Half
Vera De Bassini
(Continued on page 30.)

PHILADELPHIA
VIA New Jersey Central
EVERY HOUR ON THE HOUR
From Liberty St., 7 A. M. TO 10 P. M. and at Midnight with Sleepers
10 MINUTES OF THE HOUR
From W. 23d St.
YOUR WATCH IS YOUR TIME TABLE.
Consult P. W. HEROY, E. P. Agt.
1440 BROADWAY, NEW YORK.

Wire, Write, Call
EDWARD J. ADER,
10 South LaSalle St., Chicago

LEN FLEMING
WRITER OF SUCCESSFUL MATERIAL
I have written successfully for FRED DUPREZ, BEN WELCH, HILDRETH & ATKINSON, FAW BROS. and others AND I CAN DO THE SAME FOR YOU. Sketches, Monologs, Patter, Parodies and Songs to Order only. Prices and terms reasonable.
WRITE ME TO-DAY AT
1424 B'WAY, N. Y.

BAL'S DREADNAUGHT



AT SUBMARINE PRICES

30 inch	$15.00	36 inch	$18.00
32 inch	16.00	38 inch	18.50
34 inch	17.00	40 inch	19.00

42 inch.....$19.50

WILLIAM BAL COMPANY
145 W. 45th St., N. Y. 4 W. 22d St., N. Y
NEW CIRCULAR NOW READY
Mail Orders Filled Same Day Received
$5 Deposit Required

JUST WHEN WE THOUGHT

There would be no more "FORD" songs, along comes WILL DILLON, who is responsible for so many good things in the song line and hands us

THE BEST COMIC "RUBE" SONG

it's been our good fortune to hear in many a day — the title

ON THE OLD BACK SEAT OF THE HENRY FORD

in itself is a laugh — and believe us when we tell you that Mr. Dillon has certainly taken advantage of every topic by writing some extraordinarily funny verses, each and every one of them having a scream finish.

These are hitched up to a fox-trot melody by Brother Lawrence Dillon that won't let your feet behave.

Uptown Prof. Rooms
1560 Broadway, - N.Y.
AL. COOK, Manager

M. WITMARK & SONS
WITMARK BLDG., 144 W. 37th St., N. Y.

Schiller Building - Chicago
TOM QUIGLEY, Manager
1039 Walnut St. - - Phila.
ED. EDWARDS, Manager

KANSAS CITY.

SHUBERT (Earl Stewart, mgr.)—Week March 27, Guy Bates Post, in "Omar, the Tent Maker."

GRAND (Seymour Rice, mgr.)—Otis Skinner, in "Cock o' the Walk," week of 27.

GARDEN (M. M. Dubinsky, mgr.) — Dubinsky Bros.' Stock Co., in "The Man from Home."

GAYETY (Geo. Gallagher, mgr.)—Smiling Beauties week of 27.

CENTURY (Thos. Taaffe, mgr.)—Week of 27, the Americans.

Grand Rapids, Mich. — Powers' (Harry G. Sommers & Co., mgrs.) Taylor Holmes March 31-April 2, Harry Lauder 8, "Nobody Home" 9-11.

EMPRESS (Harry A. Moler, mgr.)—Bill week of 27: Ce Dora, De Lasco, Jimmy Barry, the Krits, Doc. O'Neil, Powder and Capman, Vasco, Welch and Southern, and Yvonne, Alma Tell and company.

ORPHEUM (Fred Thompson, mgr.)—Bill week of 27: Harry Coleman, Davis and Elmore, Baldwin and Harrington, Goodhues, Helene and Emilon, Hilda Hellstrom and company, Ki Ku Family, La Vur Nay Duo, and Marie Snowden.

ISIS (Harvey Arlington, mgr.)—Bill week of 27: Almont, Dumont and company, Aerial Jacksons, Daley and Shewbrook, Edison and Robini, Mack and Dodd, Eddie Mann, Bob Roberts, Alice Rose, Sophie Schaefer, and Stadium Trio.

COLUMBIA (Otto Kleis, mgr.)—Bill week of 26, Tango Queens.

Portland, Me.—Jefferson (George I. Appleby, mgr.) the Jefferson Players, in "Potash and Perlmutter," March 27 and week. "Jerry" next week.

KEITH'S (Harry E. Smith, mgr.)—Bill week of 27: Henriette De Serris and company, Kirk and Fogarty, John and Winnie Hennings, Hope Vernon, Wilson and Aubrey, Skipper and Kastrup, Carl and Erna Wartana, and pictures.

NEW PORTLAND (James W. Greeley, mgr.)—Bill 27-29: Vision's De Mi Lola, the Shelbys, Gilbert Gerrard, the Balzar Sisters, Bonner and Powers. Bill 30-April 1: Nan Hewins and company, the McGinnis Bros., the Gay Sisters, Tom Waters, and McClure and Dolly.

GREELY'S (C. W. MacKinnon, mgr.)—The Marcus Musical Comedy Co., with Mike Sacks, continues week of 27.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "The Girl of My Dreams" March 31-April 1.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 27-29: Mme. Rialto and company, Onri, Julia Curtis, Three Lyres, Ethel May Hall and company, Ned Nestor and company, Triangle films. For 30-April 1: Musical Clegg, Hector, Lane and Harper, "The Bank's Half Million," Arthur Whitelaw, Breen Family, and Triangle films.

GILMORE (Robt. J. McDonald, mgr.)—High Life Girls week of 27.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill 27 and week: Kramer and Morton, Frank North and company, Merrill and Otto, Weston and Young, Schooler and Dickinson, Florette, Herbert's dogs, Selig-*Tribune* Weekly.

OPERA HOUSE (E. A. Cuddy, mgr.)—The Emerson Players offer for 27 and week, "A Full House."

St. Joseph, Mo.—Lyceum (C. U. Philley, mgr.) "Girl and the Tramp" March 26, Otis Skinner 30, Girls from Joyland 31 and April 1.

Nashville, Tenn. — Vendome (W. A. Sheetz, mgr.) Walker Whiteside, in "The Typhoon," March 27, 28.

Memphis, Tenn. — Orpheum (Arthur Lane, mgr.) bill week of 27: Julia Dean, Mme. Eleanora de Cisneros, "Cranberries," Billy Halligan and Dama Sykes, Bert Hanlon, Novelty Clintons, Jack Dudley Trio, and travel weekly.

Peoria, Ill.—Orpheum (Nathan & Greenberg, mgrs.) bill 26-29: Little Nap and Napoleon, Heath and Perry, Bixley and Lerner, Vernie Kaufman, Rawson and Clare. For 30-April 1: Eva Fay and four to fill.

WALLACE (Morgan Wallace, mgr.) — Wallace Players, in "Paid in Full," 26-April 1.

Charleston, S. C.—Victoria (Pastime Am. Co., mgrs.) bill week of 27: Hassan Ben Ali Troupe, Gitard and Clark, Loney Haskell, the Olds. For 30-April 1: Thiessen's dogs, Barto and Clark, Marine Band, and Jolly Jack Tars.

LITTLE JOHNNY JONES' SHOWS week of 3.

Scranton, Pa.—Poli (A. J. Vanni, mgr.) bill March 27-29: "The Girl in the Gown Shop," Josephine Davis, Steindell Brothers, Rice and Franklin, Jerome and Carson, Leighton and Kennedy, and Louise Lovely, in "Tangled Hearts" (photoplay). Bill 30-April 1: "Spring Fashion Show of 1916," Eva Shirley, Alfonzo Zelaya, Warren and Templeton, Sylvester Family, Bounding Tramps, and Chrystine Mayo, in "A Fool's Paradise" (photoplay).

ACADEMY (F. James Carroll, mgr.)—The Poli Players, supporting Mae Desmond and Gus Forbes, in "Madame X," week of 27.

Reading, Pa.—Academy of Music (Phil Levy, mgr.) Thurston March 27-29. San Carlo Grand Opera Co. 30, 31, City Sports, burlesque, April 1, "Princess Pat" 3.

ORPHEUM (C. G. Keeney, mgr.)—The Orpheum Players, with Helen Menken and Wm. Sullivan, leads, in "Seven Keys to Baldpate," week 27.

HIPPODROME (Geo. W. Carr, mgr.)—Bill 27-29: Ted Warwick and company, Leo Zarrel Trio, Albert and Irving, and Daniels and Walters.

CIRCUS

HEBER BROS.' JOTTINGS.

The boys are getting in. Dan Rice is pleased the way the draft stock is coming along. Jack Gatten is in charge of wagon repair work. Fred Lock will take charge of the painting of the wagons.

Jack Carmen's new bear act is ready for the opening.

Roy La Vere, producing clown (his second season with this show), is in town. Earl Mead, clown (his fifth season with Heber Brothers), makes his home in Columbus. The Aerial Snells have signed contracts (their third season) and are in town.

Tory Wright and Edmund Mesloh, musicians.

Some of the animal acts left by private car to play the Winter circus at the Majestic, Erie, Pa., for week of March 20.

Kerosene Pete is making his home at Winter quarters. Mildred Johnson is busy on the wardrobe. Frank Smith is turning out new sets of harness. A jungle show was made up for Woodman's Indoor Carnival at Memorial Hall, Columbus, O., week of March 20.

PROF. McFALL'S CIRCUS.

After an absence of five years, H. T. Glick will again enter the theatrical field and have full charge as manager of Prof. McFall's No. 2 Dog and Monkey Circus, featuring his educated monk, "Bushwa." They have a sixty foot round top, with two twenty foot middle pieces, and an eight piece band. H. T. Glick and wife will celebrate their twenty-fifth wedding anniversary 14, after which they will commence to hustle getting things in readiness to open early in the Spring.

OTTO WEAVES, equilibrist, signed with the Lillie Bros.' Shows for the coming season.

ERNEST COOKE is enjoying the tropical breezes at Nassau, Bahamas, where he will remain until the late Spring.

THE GOLLMAR BROS. CIRCUS opens its 1916 season, May 6, at their home town, Baraboo, Wis. The call is for April 28.

THE HAGENBECK-WALLACE SHOWS will open at Mitchell, Ind., April 22.

ROBINSON SHOWS will exhibit at Central Park, corner Market and Eighth Streets, San Francisco, for four days, beginning April 30.

WALTER SAVIDGE AMUSEMENT CO.

The Winter quarters of the Savidge Amusement Co. is the scene of activity, getting ready for the opening of the tenth season, May 30, at Wayne, Neb.

The Walter Savidge Players, in their new canvas theatre, will be the feature attraction this season, as usual. The company will be under the direction of Al. C. Wilson, who will present standard successes.

The personnel of the dramatic company this season will include: Oscar Praether, leads; Maudena Hubbard, leads; Fritz Adams, general business; Al. C. Wilson, heavies and director; Dick Elliott, comedian; Mr. and Mrs. Henderson, general business; May Wilson, characters; Lawrence Wilson, child parts; L. R. McNiell, scenic artist; Wm. Hull, stage carpenter; Wm. Quashnefky, electrician; Bert (Scotty) Watkins, boss canvasman, and five assistants.

The Savidge Concert Band will again be under the direction of Leo M. Haesle, and the orchestra will be under the direction of Elmer Arch.

The Parker three-threast merry-go-round, Mr. Savidge, owner; Bert Rogers, manager, with four assistants. The big Eli Ferris wheel, Mr. Savidge, owner; F. R. Rawley, manager, with three assistants. Henry Herrold will have the shooting gallery, Jap roll-down board, hoop-la board, chinaware and knife rack. W. A. Clark will be with the Snookums and Yama-Yama dolls. D. J. Clark will have the dart gallery and two other concessions.

The executive staff includes: Walter Savidge, owner and general manager; B. Harry Schlorff, assistant manager; Al. C. Wilson, general superintendent; Mrs. Walter Savidge, secretary; Maurice Zelda, treasurer; James McGlue, general agent; George Matthews, special agent; Roy Overstreet, programs; W. A. Clark, superintendent of privileges; M. Wedmore, trainmaster; Fred Rolley, chief electrician, and Bert Winterburn, announcer.

JACK SUTHERLAND is in the field early with a Summer show, playing houses until the tent season opens. Roster: Jack Sutherland and wife, Raymond Howell and wife, Helen Victor, Ted Grigg, Billy Weston Smith, Earl Gillihan and Charles Stewart.

S. W. BRUNDAGE, manager of the Brundage Shows, reports that he will open his shows May 1.

KARL SIMPSON contemplates opening his Summer tent show about May 1. He has engaged George Childs as agent.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

PSYCHASTHENIA.

They brought Frank to Chicago the other day for the purpose of placing him in a sanitarium. They thought he was crazy, for he acted queer, and could not continue his work.

"Was he really crazy?" This question busied the cranial contents of those who were interested in Frank's welfare. They thought he was. He was not the same individual. He was morose and introspective. He would dream and dream for hours, gazing blankly at the ceiling, and then weep.

Frank was in his thirties. A splendid looking fellow, with eyes that were expressive and mellow with kindness. He shifted restlessly from side to side while I questioned him. His wife told me that he would, from time to time, act as every normal person, but these "dream-states" with absolute indifference were getting more frequent.

He was always a nervous individual, so his wife told me, and his ancestry tainted with nervous disorders. She thought Frank was hopelessly ill, and inquired as to the proper place to confine him. An insane asylum was the only place for Frank she thought, and it made her shudder. She broke down and wept bitterly. Frank's sympathies were aroused when he saw his wife cry, and fondly caressing her hair, he mumbled "I'm all right, dear, I'm all right." He soon lapsed into a state of indifference again.

Careful inquiry into his history elicited the fact that he led an absolutely normal life. His habits were excellent, but he abused his nervous system. He worried often and seriously. He aimed to please and was hyperconscious of every step. He worked incessantly until he had what the physicians called a nervous breakdown, to which was superadded insomnia. And that is the way the trouble started, until he developed the condition from which he was suffering and which led to the belief that he was mentally deranged.

A thorough survey of physical facts and by common sense deduction it was soon found that Fred was not insane—that he was in no need of a sanitarium for the mentally unbalanced—that he was simply suffering from using up his nervous energy as a result of burning the proverbial candle at both ends. He was ordered to the country—away from the harassing and nerve wrecking influences of Rialtos and Broadways, away from the turmoil of an actor's life, which spells restlessness and "go" all the time.

Frank spent nine weeks in the country, up in Wisconsin.

I shall never forget the radiant expression on his manly face when he called on me. "If it hadn't been for you, doctor," he said, "my friends would have relegated me to a 'nut house,' they tell me." He laughed heartily, and as he embraced his wife I thought of how much true happiness there really is in life when we are well.

There are many performers who imagine themselves, or are accused of being mentally aberrant, when there is in reality only a functional derangement at the bottom of it all. Technically we speak of conditions such as Fred's as "psychasthenia."

This trouble usually manifests itself in individuals between the ages of twenty and forty, although it is often observed before, and rarely after these limits. Such individuals usually have an inherited nervous weakness.

Their trouble usually begins with periodical seizures of pain in the head. This is accompanied very often by dizziness. Often the victim is in a dreamlike state, but there is in reality no loss of consciousness. He suffers from obsessions. These are varied. He sometimes feels that something will happen to him when alone, when in a crowd, in a confined space, in an open space, anywhere. He fears that he will fall out of bed. Particularly is there an apprehension that every minute is the last. Authorities believe that often such states are fundamental in the creation of morphine fiends, dipsomaniacs, coco fiends, perverts and related states.

The peculiar differential point in these conditions in contrast with true mental aberration is, that in the latter the patient is oblivious to his actions; in the former he knows that he is not acting right.

Is this disease curable? Yes, especially so when the nervous tone is improved, evil influences eliminated and co-operation of the patient assured. Even though the disease becomes confirmed, as in the case of older individuals, it is not fatal to life.

I have met many performers who are suffering from these conditions in a more or less pronounced form. When I sent Frank to the country, I insisted that he be near town and get diversion—much diversion—from the sudden monotony of rural life. The reason for that was that it is an established fact that while people who suffer from a general nervous breakdown do well after a period of complete repose, individuals suffering from this affliction get worse when sentenced to rural monotony.

The psychasthenic should be in congenial surroundings, in the open air, with proper exercise and amusement and away from influences that were responsible for his mental breakdown. In other words, the new conditions, so far as possible, should be an absolute antithesis to those in which the patient has lived.

The case of Frank furnishes a splendid object lesson. When you encounter, in the profession, individuals who act "queer," do not jump at the conclusion that the person is insane. You will often make a serious mistake and do someone an injustice. And you know how quickly performers—some of them, anyhow will pick up gossip; before you know it the rumor will be around that so-and-so is crazy, and very few managers are inclined to sign up artists who are real "nuts." They want them "nutty" when they are before the footlights, but at no other time.

ANSWERS TO CORRESPONDENTS.

PIMPLES ON EYES.

MISS D. B., Toledo, O., writes:

DEAR DOCTOR: Kindly let me know what can be done for white, hard pimple that form around the eyes. They are very hard, and when opened with a needle a hard substance comes out. Can't seem to get rid of them. I will look for an answer in THE CLIPPER. Thanks, etc.

REPLY.

These are due to an obstruction of the glands of the skin around the eyes. Sterilize a needle by passing it through a flame, open the glands, evacuate their contents and apply the following salve a few times daily. Do not be rough in the little operation of evacuation:

Yellow oxide of mercury.....1½ grains
Lard .....1 ounce
Cold cream.....½ ounce
Gylcerin sufficient to make a salve.

OPEN FONTANELLES.

F. N., Idaho Falls, Idaho, writes:

DEAR DOCTOR: I follow your articles in THE CLIPPER closely and as I feel that you are a true friend to the "trouper," I take the liberty to address you on the following: I have two babies and many worries. Our second boy was born since we left the road. He is fourteen months old and built like Jess Willard—a husky, hale and hearty specimen of kiddom. Were he not our progeny and fearing to display bad taste, I would add he is the smartest kid for his age. The only complaint we have is that the "soft spot" on the top of his little cranium is stubbornly slow in closing. The spot in question is about the size of a half dollar. The boy's head is perfectly formed. It has been suggested that we give him some "bone forming foods." We increased his food lately, feeding him a kind of "mixed diet." I will surely appreciate your advice in THE CLIPPER, for which we are eagerly looking.

REPLY.

The "soft spots" of which you speak are known technically as fontanelles. There are a few of these in the normal individual. The principal ones are the anterior (front) and the posterior (in the back portion of the head).—The latter usually closes, in normal babies, about the end of the second month, and the anterior—the one to which you have reference—about the eighteenth month. So you see—there is nothing to be alarmed over. Everything is running normally. Should the spot still be open after three or four months then Rickets must be suspected. However, I don't think that this is the case in your baby. Feed him well, forget the "soft spot" and he will come out all right.

RECURRENT ATTACKS.

J. T. T., Moline, Ill., writes:

DEAR DOCTOR: My wife has recurrent attacks of appendicitis. The last attack was very severe, but she recovered from it very well, as usual. I would like to hear your opinion, what you advise under such conditions. We were told to have the appendix removed, but we must finish our bookings. Do we take any chance? Please reply in THE CLIPPER.

REPLY.

You are playing with fire. As soon as one is sure that there is a rebellious appendix, out it should come, before it perforates—causing peritonitis and disaster. Never mind your bookings—the health of your wife and her life are to be the first consideration.

BLADDER TROUBLE.

H. V. T., New York, N. Y., writes

DEAR DOCTOR: I am a reader of THE CLIPPER, and have been since 1869, and would like to know through your Health Department, a remedy for bladder trouble. Thanks, etc.

REPLY.

Just such conditions—asking prescription for "bladder trouble," "lung trouble," etc., causes a great deal of mischief. If one is suffering from symptoms of bladder derangements, he should first ascertain what is the matter with that organ before using a given remedy. The term "bladder trouble" may mean inflammation of the bladder, stone, polyp, prostatic inflammation, and so on. You, therefore, will readily see that no one medicine can be prescribed until it is ascertained what the trouble is. If you will let me know full particulars, I shall be delighted to suggest to you what is best to do.

PIMPLES ON FACE.

E. A. D., New Britain, Conn., writes:

DEAR DOCTOR: I have been very interested in the health articles in THE CLIPPER. I am not an actor, but have worked for some time on the stage. I have had pimples on my neck and face for the last eight or nine months. Have tried nearly every remedy without avail. Will appreciate your advice at an early date.

REPLY.

Regulate your habits. Use little coffee, tea or alcohol. Keep your bowels open. Get some mixed acne vaccine and have your physician give you injections of same. Do not overeat. Have the following salve made up and apply same night and morning.

Red oxide of mercury.....3 grains
Ammoniated mercury .....3 grains
White vaseline .....1 ounce

FALLING OF WOMB.

WORRIED, Detroit, Mich., writes:

DEAR DOCTOR: I am an ex-performer, but take THE CLIPPER every week to keep track of old friends and also to read your articles. I have some friends who were greatly aided through the Health Department of THE CLIPPER, and I am appealing for advice myself. I have been told by my physicians that I have a laceration and displacement of the womb, for which he advised me to undergo an operation. I left the show business six years ago, settled down and have a good husband. I am forty-four years old, and my little girl is four years old. She was delivered with instruments, and since that time I have been ill. I am very nervous. Is there any treatment that will cure my condition without an operation? Will a stitching up of the laceration cure the displacement? Many thanks.

REPLY.

There is no medical treatment for either displacement or laceration. It is very likely that your nervous manifestations are due to that trouble. Stitching up of the laceration will not cure the displacement. Both will have to be fixed up. They are two distinct conditions and require proper attention.

WANTS TWO QUESTIONS ANSWERED.

MR. T. L. JR., Dedham, Mass., writes:

DEAR DOCTOR: The following are two questions which I wish you would kindly answer through your column in THE CLIPPER. (1) I notice several times when eating my jaws start snapping, making a very audible noise. Is this serious? (2) Once in a while, when I turn my head quickly, there seems to be a bone in one side of my neck which becomes dislocated and leaves a very uncomfortable feeling until it gets back into position. It only lasts a minute. What causes this? Thanks in advance.

REPLY.

(1) The snapping is, in all probability, due to violent contractions of the muscles of mastication. Do not worry about it. (2) The sensation of having a bone in the neck may be more reality than imagination. If I were you, I would have an X-ray picture taken of the neck, and if a bone be present it will surely show up. I will be interested to know what the picture discloses.

LOTS OF WATER.

MRS. P. L. A., Worcester, Mass., writes:

DEAR DOCTOR: I am a sufferer from rheumatism. I have been advised to drink lots of water. Since doing that I am distressed in my stomach. What would you say to that? Will I continue with the water?

REPLY.

You may be over-doing it. Many people are advised to do certain things which, when carried out properly, are beneficial and which, when over-done, will work the other way. Find out how many glasses of water you can drink without feeling distressed. Set a standard. You are the one who can tell best when you have enough.

MRS. H. BROWN, Newark, N. J.: Letter answered in person. WHARRY-LEWIS: Please communicate with me. J. N. M.: Any advertised corn plaster will do the work. P. N. B.: The genuine is the one with the metal cap on the jar. Do not take substitutes. M. L., Cincinnati, O.: You may poison your face that way. If you must use it dilute with equal parts of white vaseline or cold cream. BELMONT and HARL: Letter returned from last address given. W. L. McK.: About a fortnight will be sufficient. FRED L. L.: Better use the ordinary castile soap. N. M.: I cannot say definitely. P. B. V.: Yes, if persistently used. B C. L.: That depends on a great many circumstances. NORA YALTO: You did not give address. Let we know where you are and I will communicate with you.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.

J. THEO. MURPHY writes that he certainly would have been delighted to join in the merriment at "Rat Ball." Thanks *"Theo,"* for remembering me to the bunch.

SCREAM WELSH tells me in strict confidence *That* — His dress suit has not made one public appearance since "Dewey" came sailing home, and viewing his *Weston's* from where I sat in lounging room, Mr. Welsh's tango shoes were never put on without the aid of four cans of Longacre cold cream.

THE only reason Mr. and Mrs. G. W. Brindamour did not attend the funeral of Mrs. Brindamour's dear mother was distance and short notice of notification. Mrs. E. D. Patterson was in her seventy-seventh year when she died, Feb. 5, of sudden shock. On Feb. 17 G. W. Brindamour received the sad news of *his* mother's death, occurring at Woonsocket, R. I. Mrs. Brindamour was in her seventy-third year. Ill some few days with pneumonia. On March 18 Mr. Kimball, manager of Brindamour Co., lost his mother, age seventy. Mrs. Kimball was buried from her home, Malden-on-the-Hudson. The Brindamour show is now laying off.

MUSICAL BILLY HUEHN introduced his slide piccolo at the ball, and was in the lime light all evening. He was costumed as a clown.

THE OWL CLUB held a beefsteak supper at clubrooms March 27. Billy Huehn attended to the entertainment end.

FINISHING one circuit, they hopped themselves onto another, and on March 27, Stevens, Bordeau and Bennett opened on "The Cream de Mint" circuit. J. Moy Bennett is strong for this organization, and should you meet Roy *en route* say *"Rats"* to him.

THIS Spring Fred Alger and his partners, E. L. and G. H. Nicholas, intend building an immense theatre on site of the present *"Mystic,"* located on Third Avenue and Fifty-second Street, Brooklyn, N. Y. You know, Fred Alger is a lay member of this order, and the brothers Nicholas value Fred as a manager.

THE following ladies and gentlemen helped swell receipts at ball by devoting their time selling candy, flowers and programs: Mrs. A. O. Duncan, George W. Day, Jack Shepard (rat catcher), Sam McKee, Lillian Jeanette, Mrs. Daly and Lillian O'Neil.

PATSY DOYLE, made up as Simon Legree, for two solid hours awaiting Jack Mason's arrival, got impatient if not disgusted, washed up and made for *Bar* of Justice, where he drank a schooner of *White Rock!* saying: "Never again the *Simon* thing."

DUKE DARLING was reinstated by Jack Shepard, the *Rat Catcher.*

AT DONNS' FERRY, St. Patrick's night, the following members made merry for Father Talbot Smith: Harry Kane, Ernie Otto, Mattie Quinn, Martin Calhane, James McDonald, Lillian Jeanette, Lillian Cook, Jack Shepard, and Roach and Hart. Dan Sullivan acted as stage manager, and James Timony announced. Entertainment was one big success, and all enjoyed themselves immensely.

BOBBY WATSON is now at "Reisenweber's" New York Bon Ton Cabaret. Works from midnight until 1.30 A. M. Some job. His leisure hours are spent at club.

ARTHUR VAN, Goldie Rinehart, Harry Cressy and Fred Crosby comprise the *Kilkenny Four;* they are touring the Loew time. Joseph Schenck placed act personally.

WILL Miss Leo Rinehart pen Arthur Van, care of W. R. A. U. He has something of importance for her information.

AFTER journeying over the Pantages, Majestic and other circuits of note, Jack Frazer is amongst us once more.

LILLIAN O'NEIL, that charming life member of the A. A. A., deserves much credit for amount of hustling for success of ball. Lillian was constantly at it.

BEAUTIFUL, just like a Spring morn, refer to Tony Pascana's right name, *"Paracandola."* But what's in a name, Tony, with so many friends shouting your manliness. Tony is now taking piano lessons. Will Fox, look to your laurels.

'Tis understood amongst the profession no other than Willie Cohen is again contemplating marriage. Junie McCree says he deserves a good wife, but no *mercy.*

NAT WILLS and Charles Aldrich are two of the happiest boys under Mr. Dillingham's management, and why not! They are constantly taking long walks, and enjoying nature, which also takes in the White Rats Actors' Union.

GUS E. KEELEY is now dead about one year.

ROB NOME is in New York, and visits clubhouse daily.

JOE BURTON.—Yes, Dr. Harry Freeman visits the organization daily.

EARLE ELVERSON, in private life Mrs. James P. Houston, was taken to the German Hospital, Seventy-seventh Street and Park Avenue, New York, March 13, suffering from a complication produced by a fall she received in Alton, Ill., while playing with Gaskell & McVitty's "Shepherd of the Hills." A successful operation was performed and she is now convalescing very nicely.

DERWENT HALL CAINE will be in the cast of "Pete," opening at Buffalo, N. Y., April 6.

"THE DAY OF THE 'BETTER' SONG IS DAWNING"

The "shoo-fly," or short lived popular song, will be with us always---the styles may change---but popular songs always.

Yet it is a healthy sign for "better songs" when we note such songs as "Perfect Day," "Mother Machree," "The Rosary" and "Shadowland" are being demanded constantly, and when properly sung are received with tremendous applause---even in vaudeville.

Another such a song, "WHAT AN IRISHMAN MEANS BY MACHREE," was recently introduced by the American baritones MR. DAVIS BISPHAM and MR. GEO. MACFARLANE. Great singers! Great song! One of the richest Gaelic songs ever written! So rarely beautiful is it in lyric and melody that one never forgets it.

As one of the great critics said: "'What an Irishman Means By Machree,' lyric by Francis P. Donnelly, S. J.; music by George H. Gartlan, is a song throbbing with warm blood and strong life culminating in a grand outburst of love of home."

Another said: "Its charming, soulful words and melody were encored until the audience could repeat them without missing a word or a note."

If this character of song appeals to you, and you will use it in your professional work, we will be pleased to have you write in for a copy of this great Irish song ---a better song than you are usually offered.

If interested please address

LEO. FEIST, Inc.

"EUROPEAN DEPARTMENT"
FEIST BUILDING
231-5 West 40th Street
NEW YORK

CHICAGO: 145 N. Clark St., Western Office
BOSTON: 181 Tremont St., Eastern Office
PHILA.: Parkway Bldg., Broad and Cherry
SAN FRANCISCO: Pantages Theatre Bldg.
ST. LOUIS: 831 Holland Bldg., 7 & Olive Sts.

CHICAGO HARMONY NOTES.

BOSLEY COMES BACK.

Sig Bosley, ever a favorite in Chicago boosting circles, has re-assumed control of Shapiro, Bernstein & Co.'s Chicago office, after an absence of two seasons. Sig not only came back to executive command, but also came back with a song that he believes will prove as easy to make as did "Trail of the Lonesome Pine." "Your Wife" is the song in which he places such great confidence. Things ought to hum for Shapiro, Bernstein in Chicago, with the same manager that guided the firm through its period of greatest prosperity.

SMITH WITH IRWIN.

Earl K. Smith joined the staff of the Fred Irwin Music Co., with offices in the Randolph Building, early last week. He will assist in building up the new firm's catalogue.

FRIEDMAN HITS STRIDE.

Leo Friedman, writer of "Meet Me To-night in Dreamland" and many other hit ballads, is coming across in his old form, if whispering around the Randolph Building regarding his latest waltz ballad counts for anything. Leo's bland smile implies that the new song is going to stir things up somewhat.

DON'T WANT NEW ONES.

Professional managers are complaining that most of the acts playing Chicago theatres are steering clear of music publishers' offices. This condition probably augurs that the acts are well satisfied with the numbers they are using, and see no need of learning new ones until the publishers announce "new grist from the busy writers' mills."

GOING AFTER INSTRUMENTALS.

The sesational success of "La Seduccion" has led the McKinley Music Co. to concentrate on instrumental numbers more than ever. President McKinley has always maintained that one reason for the great success of European instrumental compositions lies in the fact that many foreign publishers spend a great deal more time in popularizing one good instrumental than American publishers devote to campaigns on several songs. "While it takes an instrumental number somewhat longer to reach the public's heart," Mr. McKinley explained, "once its strains are fully grasped, the intrinsic beauty of the story without words causes it to be remembered longer than a popular song, the words of which may be puerile compared to the music. This probably accounts for our tremendous sale on 'La Seduccion,' which will be followed by other meritorious instrumentals."

CALLAHAN HEARD FROM.

J. Will Callahan writes that his eyes are considerably stronger, though he is still confined in a darkened room.

"EVERYBODY'S DOING IT."

Jim Kendis favored us with a list of acts using "Nat'an." It seems to include every well known name, with the possible exception of Eva Tanguay. Tanguay using a Jew song wouldn't be a bad idea, Jim.

DOES IT MEAN ANYTHING?

While Gus Kahn remains in New York on his mystic mission, Mrs. Gus Kahn is entertaining Mrs .Al. Jolson. Is there any connection?

WILL GO EAST.

Roy Ingraham, who is rapidly getting a rep. as a writer of almost any kind of a song, is contemplating an Eastern trip, having been requested to visit the big town and display his wares by a prominent New York publisher. Roy is now busily engaged in shaping wonderful ideas in order that he may be prepared to fall into any breech with precisely the right kind of a song.

ANOTHER "MOTHER" SONG.

May Hill, writer of "A Little Love, A Little Kiss Would Go a Long, Long Way," sprang a surprise to the profession this week when professional copies merged forth on her new ballad, entitled "You Are the Image of Mother, That's Why I Love You." The words are by Roger Graham and Marvin Lee. The song carries its title beautifully, and the lucky publisher is McKinley Music Co., Chicago.

WM. H. LYTELL will be director of John F. Cordray's Stock Co., at the Oaks Amusement Park, Portland, Ore.

"YOUNG AMERICA" closed at Detroit March 18.

THE GARDEN THEATRE, Lock Haven, Pa., was formally opened March 20 with "The Million Dollar Doll."

2 WONDERFUL PRODUCTION NUMBERS 2

NOW RELEASED

FOR THE UNITED STATES AND CANADA ONLY

With a great deal of pleasure do we make the announcement that Mr. F. Ziegfeld Jr. has given
T. B. HARMS, FRANCIS, DAY & HUNTER, AND OURSELVES
permission to release to our friends in the profession

HELLO, FRISCO
(I CALLED YOU UP TO SAY HELLO)

HOLD ME IN YOUR LOVING ARMS

Both by GENE BUCK and LOUIS A. HIRSCH

THE TWO ENORMOUS SUCCESSES FROM THE ZIEGFELD FOLLIES, 1915

This is indeed an unusual concession, and we do hope the thousands of performers to whom, in answer to their requests for the above, we had to say "they are restricted" will now take advantage of this remarkable opportunity to have not one, but TWO WONDERFUL NUMBERS in their act.

Both these songs will make great "production numbers" for tabloid and burlesque shows.

PROFESSIONAL COPIES AND ORCHESTRATIONS NOW READY

Uptown Prof. Rooms
1560 Broadway, - N.Y.
AL. COOK, Manager

M. WITMARK & SONS
WITMARK BLDG., 144 W. 37th St., N. Y.

Schiller Building - Chicago
TOM QUIGLEY, Manager
1039 Walnut St. - - Phila.
ED. EDWARDS, Manager

(Continued from page 26.)

Bobbie & Nelson
Marvel
Stevens & Brunelle
Ed Abeles & Co.

Last Half
De War's Circus
Dawson-Lanigan & Covert
"Case for Sherlock"
Dave Ferguson
Pernikoff & Rose

ROCHESTER, N. Y.

Avon.

Kennedy & Nelson
Rose Berry
Lawrence & Edwards
Lewis-Belmont & Lewis
McIntosh & Maids

TORONTO.

Yonge Street.

Dave Wellington
McCormack & Irving
Marie Hart
George Primrose & Co.
Tom & Stasia Moore
Wm. O'Clair & Girls
Gluran & Newell

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza.

First Half
Bud Loraine
Cole & Wood
Ned Nestor & Co.
(To fill)

Last Half
Harry Sykes
(To fill)

Poli's.

First Half
Cliquot
Wing & Ah Oy
Kelly & Galvin
(To fill)

Last Half
Mattie Quinn
Leighton & Kennedy
Hoey & Lee
Girl & Gown Shop
(To fill)

HARTFORD, CONN.

Palace.

First Half
Apollo Trio
Mack & Mabelle
Martin Van Bergen
"It Never Happened"
Chung Wha Four
Galletti's Monkeys

Last Half
Leach-McQuillan Trio
Stanley & La Brack
Dorothy Sothern Trio
Jungle Girls
Dave Ferguson
Icelanders

NEW HAVEN, CONN.

Bijou.

First Half
Jack Onri
Johnson & Crane
Mattie Quinn
Tom Linton & Jungle Girls
Armstrong & Ford
Roberta & Verera

Last Half
Bud Loraine
Fiske & Fallen
Cole & Wood

Poli's.

First Half
Maglin Eddy & Roy
Dave Ferguson
Hoey & Lee
Girl & Gown Shop

Last Half
Wing & Ah Oy
Chas. & Fannie Van Co.
"It Never Happened"
Golding & Keating

SCRANTON, PA.

Poli's.

First Half
Benedetto Bros.
Daniels & Walters
Chas. & Ada Latham
Ogden Four
Kane & Herman
Ida Schnell

Last Half
Cahill, Clifton & Goss
Carew & Burns
George Armstrong
"Bank's Half Million"
Ketchem & Cheatem
Four Flying Valentines

SPRINGFIELD.

Palace.

First Half
Fred & Albert
Shaw & Culhane
Rita Gould
Swartz Bros. & Co.
Klass & Bernie
"Limousine Romance"

Last Half
Apollo Trio
Three Dufor Boys
Chung Wha Four
Quinn & Laferty
Fashion Show

WATERBURY, CONN.

Poli's.

First Half
Leach-McQuillan Trio
La Petite Elva
Leighton & Kennedy
Dorothy Sothern Trio
Quinn & Laferty
Icelanders

Last Half
Maglin, Eddy & Roy
Shaw & Culhane
Ned Nestor & Co.
Martin Van Bergen
Galletti's Monkeys

WILKES-BARRE.

Poli's.

First Half
Cahill, Clifton & Goss
Carew & Burns
George Armstrong
"Bank's Half Million"
Ketchem & Cheatem
Four Flying Valentines

Last Half
Benedetto Brothers
Daniels & Walters
Chas. & Ada Latham
Ogden Four
Kane & Herman
Ida Schnell

WORCESTER, MASS.

Plaza.

First Half
Harry Sykes
Fiske & Fallen

Last Half
Mack & Mabelle
Armstrong & Ford
Roberta & Verera

Poli's.

First Half
Picture
Stanley & La Brack
Chas., Fannie Van & Co.
Three Dufor Boys
Fashion Show

Last Half
Fred & Albert
Johnson & Crane
Swartz Bros. & Co.
Klass & Bernie
"Limousine Romance"

THE EXPOSITION.

The Panama-Pacific International Exposition at San Francisco played to $150,000 in February. The expenses were $117,000.

Some departments of the Exposition have been practically eliminated. But one man now represents the entire division of exhibits. The largest division, owing to salvage work, is that of the division of works, employing sixty persons.

It is estimated that it will take eight months more to complete the salvage and restore the site of the Exposition, and from twelve to sixteen months to entirely wind up the business of the Exposition Company.

GEORGIA SPRING FESTIVAL.

Plans are being developed in Augusta, Ga., for a big Spring festival, to be known as "Augusta Week," to be held during the week of April 11. Street parades and free attractions are to be some of the features. Arrangements are under the direction of Colonel Sanford H. Cohen.

SIGNS OF SPRING.

W. R. Insham, of New York, and a staff of amusement device builders are putting new wrinkles into commission for Manager I. M. Martin, at Chester Park, Cincinnati.

FAIRVIEW PARK SOLD.

Fairview Park, Terre Haute, Ind., which went into the hands of a receiver in 1914, and remained closed last season, has been sold at sheriff sale to a construction company. Buildings, fences and figure eight have been torn down and disposed of, and ground offered for sale as residence lots.

THIS WEEK, PALACE, NEW YORK
THREE MARKWITH BROS. MEADE, SHARP and LEWIS
SAXO SEXTETTE
Syncopated Saxophone Soloists. Direction MAX HART

THE HEIGHT OF REFINEMENT AND CLEVERNESS
DOLLY CONNOLLY
A SMASHING HIT AT KEITH'S COLONIAL, NEW YORK, THIS WEEK

MR. EDWARD S. KELLAR Announces
BERT JESSIE
KALMAR AND BROWN
PRESENTING
"NURSERYLAND"
Conceived, Staged and Produced by KALMAR and BROWN
Songs by BERT KALMAR
This Week, PALACE, N. Y.; April 3, BALTIMORE; April 10, PROVIDENCE

FIFTH TIME OVER THE LOEW CIRCUIT
VERA DE BASSINI
Direction ARTHUR HORWITZ

HENRY LOWY
AND
LACEY SISTERS
SINGING, DANCING AND FOOLING
Dir. MARIE JAMES AGENCY.

The Lonesome Act
Australian Woodchoppers
THE ONLY ACT OF ITS KIND IN THE WORLD.
PLAYING INTERSTATE TIME.

LORETTA ROLLO
DOING SPECIALTIES WITH
BOYLE WOOLFOLK'S
"JUNIOR FOLLIES"

BABY KAPLAN
The Juvenile Belle Baker
WITH BOYLE WOOLFOLK'S "JUNIOR FOLLIES."

HARRY MASON & CO.
In "GET THE MONEY."
S. & C. TIME.

BELLE BAKER
Direction, EDWARD KELLER

KLUTING'S
ANIMAL ENTERTAINERS
Direction FRANK BOHM.

DOT MARSELL
THE RAGTIME DYNAMO AND
CYCLONIC COMEDIENNE
Direction AMY V. COX.

ROY INGRAHAM
With NELLYE BEE SONSONNE
ALSO WRITING SPECIAL AND POPULAR SONGS

Henry Gurvey

DEATHS.

(Continued from page 18.)

Pete Hampton (colored), of the vaudeville team of Hampton and Bowman, died March 13, at his residence, 129 West One Hundred and Thirty-sixth Street, after an illness of five weeks of cancer of the stomach. He was forty-five years old. He leaves a widow, Laura Bowman.

Leah Berry, wife of Geo. Berry, of the "Experience" company, and well known throughout the Middle West, died March 11, at the Huntington Hospital, Boston, Mass. Interment was made at Mt. Hope Cemetery, Boston.

Rigoletto Emil Grinbaum died March 16, at his home, 242 W. Forty-ninth Street, this city. His widow and two children survive. Funeral services were held Sunday afternoon, 19, from Martin Pick's Chapel.

Samuel J. Fleishman, one of San Francisco's best known musicians, died suddenly of heart failure, March 8, at San Francisco. He is survived by his widow, his mother and two sisters.

Bert Edwards (De Sota), after a lingering sickness, died March 12, at Holton, Ind., leaving a widow, Ella Edwards, and three children.

BENJAMIN D. BARNETT, for many years porter at the Jefferson Theatre, Portland, Me., died March 16, at the Maine General Hospital, that city, at the age of fifty-six years.

MAURICE FARKOA, March 21.
LILLIAN BELL, —.
A. SULLY GUARD, March 21.
WM. J. HAVERLY, March 19.
WM. R. DIXON, March 18.
PHILIP B. HAPNEY, March 22.
THOS. W. PITTMAN, —.
BRAINARD DOBBS, March 22.
BENJAMIN CROCKETT, Mach 6.
ANNA BELLE KENNEDY, March 21.
BARTLEY MCCULLUM, March 25.
CORA PASQUELINA, March 22.
WM. BONNEY, March 25.
BILLIE K. HOYT, Feb. 21.
ROBERT W. PARKIN, March 26.
JOHN EMMERETT, —.

SUPPLEMENTAL ROUTE LIST.

Faversham, William (Leonard L. Gallagher, mgr.) St. Paul April 3-8.
"Little Miss Mix-Up" (Tab.) (A. H. McAam, mgr.) Elgin, Ill., 30-April 1, Racine, Wis., 2, Kenosha 3-5.
"Little Shepherd of Kingdom Come" — Belasco, Washington, April 3-8.
"Million Dollar Doll" (Corr. & Add.)—Athens, O., April 3, Gallipolis 4, Wellston 5, Chillicothe 6, Washington C. H., 7, Hillsboro 8.
Nutt, Ed. C., Comedy Players (Stock)—Humble, Tex., 27-April 1.
Post, Guy Bates—Kansas City, Mo., 27-April 1.
Swain, W. I., Show—Bogalusa, La., 26-April 1.

OSCAR HAMMERSTEIN, who appeared at the Actors' Fund benefit March 26, at the New York Hippodrome, and conducted the orchestra for one of his compositions, was presented with a watch fob by John Philip Sousa and other composers.

LEW PARKER is to have a benefit at the Grand Opera House, Brooklyn, April 2.

EMMA TRENTINI has signed with Arthur Hammerstein for a new term of five years.

CYRIL MAUDE will give his farewell performance in "Grumpy" at Teller's, Brooklyn, April 15.

FORREST PARK, at North Terre Haute, will open its season May 28.

THE season at Willow Grove Park, Philadelphia, starts May 20, with Nahan Franko and his orchestra. Later in the season Victor Herbert and J. Philip Sousa will be heard.

"I'M GOING TO HIT THE TRAIL"
BY J. BRANDON WALSH & ERNIE ERDMAN.
A SONG FOR ANY SPOT IN YOUR ACT
WRITE FOR IT TODAY
FORSTER-MUSIC PUBLISHER.
ROOM 30 - GRAND OPERA HOUSE
CHICAGO
NO USE IN MY RAVING ABOUT IT.
SEEING AND HEARING IS BELIEVING.
YOU'LL LIKE IT - NO DOUBT ABOUT IT.
ORCHESTRATION IN YOUR KEY READY FOR YOU

TO THE VAUDEVILLE ARTIST

The White Rats Agitator has been working hard trying to convince you that our names have been used by the Vaudeville Managers Protective Association merely for ornamental purposes and that that Association was really the United Booking Offices in disguise.

We want you to know that we are in the Vaudeville Managers Protective Association to give it all the power and support at our command and that we have accepted our election as Directors and Officers of the Association because we firmly believe in its policies and are just as firmly opposed to the White Rats' Agitator and his policies.

With few exceptions the members of this Association are direct and keen competitors in business, but they are a unit in their opposition to destructive agitation and we are with this Association to the finish.

MARCUS LOEW, JOSEPH M. SCHENCK, WILLIAM FOX,
SAM A. SCRIBNER, B. S. MOSS.

FLO GILLESPIE
PRESENTS
4 GILLESPIE GIRLS
THAT CLASSY QUARTETTE

GAY M. JACKSON
PRESENTS THE
JACKSON FAMILY
CYCLISTS DE LUXE
Mostly Girls.

VANHOVEN
THE DIPPY MAD MAGICIAN
Per. add. VAN HOVEN, NEVINS & GORDEN FARM, MASONVILLE, N. Y.

PROFESSIONALS' HEADQUARTERS
ZEISSE'S HOTEL
820 Walnut St., Philadelphia
MEYERS & SELTZER, Proprietors.

OTTO EARLE Care Clipper.

CLAUDIA COLEMAN
"TYPES OF WOMEN"
Dir. CONEY HOLMES AGENCY.

LOOK WHAT WE DID!
3-ANDERSON SISTERS-3
Singing and Dancing Novelty
We Showed Them. Answer: We're Booked W.V.M.A. Time
Oh, Yes: Our Agent is LEW M GOLDBERG.

BUSTER SANBORN
"THE RAGTIME SUNBEAM"
Address CLIPPER CHICAGO OFFICE.

BLANCHE RING
Management OLIVER MOROSCO

AMANDA GRAY
PRESENTS
ELKS TRIO
HARMONY SINGING ARTISTS

ALLEN'S
CHEYENNE MINSTRELS
THE ORIGINAL ACT
Dir. HARRY SPINGOLD.

BOLGER BROS.
BANJO EXPONENTS
Just finished Orpheum Circuit.
Now playing W. V. M. A. time.
DIR. JAMES E. PLUNKETT—EAST.
HARRY SPINGOLD—WEST.

THURBER & THURBER
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

EVELYN CUNNINGHAM
DAINTY CHARACTER COMEIDENNE

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President. E. F. ALBEE, Vice-Pres. & Gen. Mgr.

UNITED BOOKING OFFICES

YOU CAN BOOK DIRECT BY ADDRESSING S. K. HODGDON, Booking Manager of the UNITED

OFFICES
B. F. Keith's Palace Theatre Building
NEW YORK CITY

ZIEGFELD'S MIDNIGHT FROLIC WIRE FEATURE
PAUL GORDEN
INDEFINITE

FRANK EVANS SUGGESTS QUALITY VAUDEVILLE
JACK WYATTS SCOTCH LADS AND LASSIES
ALWAYS BUSY WITH UNITED TIME

GEO. MYRTLE
SKIPPER AND KASTRUP
In a Singing Oddity

GENE HUGHES and JO PAIGE SMITH
PRESENT
THE PINT SIZE PAIR
JOE LAURIE and ALLEN BRONSON in LOST AND FOUND
Copyrighted and registered. ORPHEUM CIRCUIT

BOWERS, WALTERS AND CROOKER
THE 3 RUBES
With AL. JOLSON'S "Robinson Crusoe, Jr." Winter Garden, New York, Indefinite

---

THE DISTINGUISHED AMERICAN TENOR
DAVID REESE
IN VAUDEVILLE

RAYMOND WYLIE

Vaudeville's Singing Sensation

SID LEWIS

Personal Direction JOSEPH M. SCHENCK

VALERIE BERGERE

AND HER EXCELLENT COMPANY. HER LATEST AND GREATEST SUCCESS

"LITTLE CHERRY BLOSSOM"

By STEPHEN G. CHAMPLIN

BIG CITY FOUR

ROVER BATES EMERSON KILCOYNE

BOOKED SOLID HARRY WEBER DOES IT

WILBUR SELLA

MACK AND WALKER

In "A PAIR OF TICKETS." By WILBUR MACK

BOOKED SOLID TILL FEB. 1917. DIRECTION HARRY WEBER. WEEK MARCH 27, BUSHWICK, BKLYN.

E. CHARLES FLORENCE

BENSEE AND BAIRD

IN SONGIFLAGE

UNITED TIME Direction JENIE JACOBS

JANET HARRY

MOORE & DAVIS

IN SONGS OF YESTERDAY, TO-DAY AND TO-MORROW

Special Drop, Beautiful Wardrobe, Real Singing Voices.

Address CHICAGO OFFICE, THE CLIPPER.

Jas. B.–DONOVAN and LEE–Marie

King of Ireland The Little Beauty

Orpheum and United Time.

AGNES KAYNE

EVANGELIST OF JOY

Dir. LEW M. GOLDBERG.

EDDIE ADELE

BURKE AND JEANETTE

Piano-playing Fool Ragtime Girlwith a Smile

Dir. SIMON AGENCY.

THE JESSICA DUO

ORIGINAL ORIENTAL NOVELTY

JUGGLING TUMBLING SINGING

Assisted by a Flight of Trained Pigeons

Dir. MARIE JAMES, W. V. M. A. TIME.

Vaudeville's Funniest Knockabout Comedians

MENNETTI & SIDELLI

AGILE ENVOYS FROM FUNLAND

(In answering ads, please mention CLIPPER.)

THE JAMES GORMAN PRODUCING COMPANY

1531 BROADWAY, ASTOR THEATRE BUILDING, Suite 402. Bryant 6750.

Shows of all kinds coached, acts rebuilt, dancing in all its branches taught. A course in Mr. Gorman's school will make you proficient in stage deportment. Special attention to chorus people. Classes now forming. Write wire or phone.

CHAMBERLAIN BROWN

BRYANT 6920 1482 BROADWAY, NEW YORK.

"THE CHAMPION CASTER OF CASTS"—Edgar Allen Woolf.

SOLE AGENT, BUSINESS MANAGER FOR: Alice Brady, Conway Tearle, H. B. Warner, Helen Lowell, Adele Blood, George Le Guere, Jose Collins, Rita Jolivet, Lily Cahill, Hermine Shone, Leah Winslow, Alice Dovey, Sybillia Pope, Florence Nash, Eleanor Gordon, Zoe Barnett, Katherine Grey, Alice Gale.

D'LEIR

YOUNG MASTER OF THE ACCORDION

BOOKED SOLID, LOEW CIRCUIT. DIRECTION EPSTEIN & GOLDBERG.

CHARLIE DIAMOND

The Hit of the Season. Stopped the Show for Five Minutes

A RIOT

COLUMBIA, NEW YORK, with AL. REEVES' COMPANY.

Agent, TOM JONES, Putnam Building, New York.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

CENSORSHIP OGRE CAUSE OF DISTURBANCES IN FOUR STATES—MARYLAND PASSES BRYANT CENSOR BILL—KANSAS ORGANIZES TO FIGHT.

CHRISTMAN-WHEELER BILL ENDOWING N. Y. STATE REGENTS WITH SUPREME RESTRICTIVE POWERS OPPOSED BY FILM MEN AT ALBANY HEARING.

VILLA, MEXICAN BANDIT, RULED OFF SCREEN BY OHIO BOARD—PENNSYLVANIA EXHIBITORS PLAN TO HAVE KEYSTONE CENSOR BOARD ABOLISHED.

Censorship occupied the centre of the stage in no less than four States last week. The most disconcerting news came from Maryland, where the Bryant measure, creating a State Censor Board of three, passed its third reading in the Maryland House of Delegates. This bill provides that a fee of $2 be collected as an "examination" tax for each film submitted to the tender mercies of the censorship trinity.

The salaries of the censors and total expenses, which, it is agreed, must not exceed $12,000, will be met by the collection of the $2 impost.

Lloyd Wilkinson, a Maryland delegate, fought hard to defeat the passage of the Bryant measure, but the final count resulted adversely for the film men in a vote of fifty to forty. A proposal to exempt Baltimore from the provisions of the new censor law went down to defeat also, by a vote of sixty-five to twenty.

CHRISTMAN-WHEELER BILL HEARING

The Christman-Wheeler censor bill, which would endow the State Board of Regents of New York, with unparalleled powers of restriction over the production and exhibition of motion picture films, came up for a hearing in Albany, Thursday, March 23.

The hearing was held before the joint Senate and Assembly Committees on Education, and brought forth the usual quota of busybody reformers, who insisted that the measure be passed forthwith.

Opponents of the bill were on hand in force, also, and presented sound and logical arguments why the proposed law should be squashed.

In addition to the reasoning advanced by Stephen Bush, Paul Cromelin, Wm. Seabury and other representatives of the N. Y. film men quite a stir was caused by the anouncement of several labor organizations lining up solidly against the bill.

Jas. P. Holland, president of the N. Y. State Federation of Labor, was the spokesman for the industrial element.

The Wheeler-Christman bill is supposed to be an improvement on the Ahern bill, which is still dangerously alive, not at all dead, but sleeping with one eye open, so to speak.

The reformers and politicians seem bound to foist some sort of censorship on N. Y. State, but if these factions succeed in their endeavors it will not be the fault of the manufaturers or exhibitors of N. Y. State, who now seem fully alive to the danger which threatens them.

KANSAS TO FIGHT.

Kansas film men joined hands with their brethren of the stage and newspaper fields last week and will put up a vigorous fight against the existing censor law of the State. The coalition to fight the common enemy was effected at Wichita, Kan., during the annual session of the M. P. E. League of America held March 18 and 19.

A representative of the M. P. Board of Trade of New York was present at the convention, and arrangements were made whereby the amusement association of Kansas will work harmoniously in conjunction with the exhibitors' organization.

Both bodies declared themselves opposed to indecent films, and pledged their support for a clean as well as uncensored screen product.

Representatives of various newspapers published in the State of Kansas likewise decided to take a hand in the offensive against the censorship demon. Their activities will take the form of editorials, etc.

The following resolutions were passed by the joint convention, which, incidentally, endorsed President Wilson and his policies.

Whereas, the Amusement Association and the Motion Picture Exhibitors' League of Kansas, in joint convention assembled, desires to make acknowledgment of the splendid co-operation and harmony of all branches of the industry as typified by the Motion Picture Board of Trade of America's action in co-operation with this convention by sending its executive secretary, J. W. Binder, from New York to address us, and assist in our legislative campaign to secure the repeal of the Kansas censor law, therefore be it

Resolved, that this convention extend to the Motion Picture Board of Trade of America a rising vote of thanks, and pledges to it the hearty co-operation of the bodies constituting this convention in its work to upbuild and standardize the industry and to free it from oppressive and unjust legislation to the end that in the future all branches of the industry—exhibitors, manufacturers and exchange men—shall at all times work together in perfect harmony.

Resolved further, that these resolutions be spread upon the minutes of this convention, and a copy of the same be sent to the Motion Picture Board of Trade of America in New York.

VILLA BANNED IN OHIO.

Pancho Villa, the Mexican bandit, who is at present writing striving desperately to evade the small sized army Uncle Sam has sent into the land of the changeable presidents and *chile con carne* for the express purpose of bringing him back, dead or alive, as a result of his numerous crimes against American citizens and property, has been banned by the Ohio Censor Board.

Two to one Villa will be sore when he hears that, as they say he just craves publicity.

It seems one of the topical weeklies showed the greaser general in a Columbus theatre as a news item, but the wondrously wise solons on the Ohio Censor Board declared that Villa must be deleted, as he might excite the populace. Now, what d'ye think o' that?

KNICKERBOCKER INJUNCTION DENIED.

The Triangle Film Corporation can keep right on giving picture shows and concerts in the Knickerbocker Theatre, New York, despite the objections of Robert Goelet, owner of the property, according to a decision handed down last week by Supreme Court Justice Cohalan.

The trouble arose over the fact that Goelet felt that the Knickerbocker was going out of its class as a $2 house in catering to a twenty-five and fifty cent clientele.

The decision of Justice Cohalan will have the effect of temporarily staying any procedure by Goelet against the Triangle people, at least until the former's application for a permanent injunction comes to trial.

RIALTO THEATRE OPENS APRIL 15.

The Rialto Theatre, rebuilt on the site of the once famous Hammerstein's Palace of Varieties, Broadway and Forty-second Street, will open its doors to the public April 15. The new house is picturesquely described by its publicity sponsor as "The world's most ambitious temple of the motion picture," and promises numerous innovations by that past master of picture showmanship, Sam'l Rothapfel, who will immediately assume personal control of its destinies.

There will be no stage in the new Rialto, the place of the customary abode of scenery, fly-galleries, footlights, etc., being filled by a small platform flanked by a colonade built of costly marble and ornamented with choice tapestry and mural decorations executed by some of the world's greatest artists.

The light effects will be artistic and bizarre, having been personally designed by Mr. Rothapfel himself, who has established a reputation second to none in this relation.

A concert orchestra of thirty-two soloists will furnish the musical feature of the combined concert and film entertainment, which will hold forth daily from 1 until 11 P. M.

Triangle pictures will be the *piece de resistance* of the Rialto show, supplemented by the best the market affords in the way of visualized novelties.

Whether the Knickerbocker, over which Rothapfel has presided with pre-eminent success as managing director for the past four months, will close upon the Rialto's inauguration has not been determined as yet. Ben Atwell will blow the publicity trumpets for the Rialto. A better choice could not have been made, in view of Mr. Atwell's most recent achievements in the same capacity at the Knickerbocker, with the Russian Ballet, and his noteworthy exploitation of "The Masked Wrestling Marvel," Mort Henderson.

PITTSBURGH'S MASS MEETING.

Pittsburgh exhibitors will hold a mass meeting at the Pitt Theatre Sunday, April 2, for the laudable purpose of starting a campaign to repeal the present Pennsylvania State censor law.

Prominent among those who are interested in the movement are John McAleer, a former Brooklyn exhibitor, and one of the most progressive showmen in the film business.

Others who will speech a little for the good cause are Wm. A. Johnston, Walter E. Irwin, James E. Hindman and J. W. Binder.

FILM MERGER, PERHAPS.

During the past ten days the gossips of filmdom have been all wrought up over published stories concerning a possible film merger of Paramount, Triangle, Essanay, Lubin and Mutual.

The Vitagraph has also been mentioned in connection with a proposed combination which was to have been promoted by B. B. Hampton, a Wall Street man.

While Mary Pickford has been credited with a willingness to join the proposed giant film merger as its bright particular star, Adolph Zukor, Famous Players president, on the other hand has issued a statement which declares Miss Pickford to be bound by contract to appear only for the Famous Players-Mary Pickford Co. for a period of one year to come at least.

If the combination is effected a plan to reduce actors and actresses' salaries, it is understood, will be put in effect immediately.

Wm. A. Brady, who has a large interest in World Film, has also been mentioned as one of those active in the merger proposition.

CALEHUFF SUPPLY CO., Inc.
1301 RACE ST., PHILADELPHIA
JOBBERS for EDISON, POWERS, SIMPLEX and STANDARD MACHINES and SUPPLIES.
A few good bargains in Second Hand Films and Machines. All makes machines repaired.

ALL ABOUT PACIFIC COAST PLAYERS.

S. S. Hutchinson, the head of the American Film Co., has left for the East. He was a very busy man while here, and put on two new companies and interviewed hundreds of people. He expects to return in about a month.

Alan Dwan, the Fine Arts producer, had a very serious attack of blood poisoning recently, and fears were felt for his recovery. He is now back at the studio directing Douglas Fairbanks and Bessie Love, in "The Good Bad Man." Dwan lost several pounds and says he is going to try and keep his weight down after this.

Lloyd Ingraham is directing Mae Marsh and Bobby Harron in another special feature. Ingraham has won considerable distinction since he joined the Griffith forces, and his work is noticeable for its sincerity. The locale of the Marsh-Harron feature is largely Parisian.

Reaves Eason, "Breezy Eason," they call him, is now directing with the Balboa forces at Long Beach. Eason was with the American Company for a considerable period. He started at the Balboa as Henry King's assistant.

The Burbank Theatre will be dark next week. It will go over to vaudeville and Keystone pictures. For some time it has been showing Triangle pictures, but as the Majestic is also putting on the Triangle, Los Angeles did not support the two big theatres strongly enough to warrant the expenditure.

Ella Hall had a birthday this week. Bobbie Leonard and others gave her a blow out and some lovely gifts. Age? Not sure, but Ella is still a kid even if she is one of the most popular actresses on the screen.

Clever Gladys Brockwell is back with the Universal company again. She is playing in "Their Wedding Night," under the direction of Dave Kirkland. Miss Brockwell was previously engaged by the big U to play in Leonard's recent feature.

William Christy Cabanne directed a fight scene between Douglas Fairbanks and two dance hall characters, last week, at the Fine Arts studio. It was Mr. Fairbanks' pleasant little task to throw one person over his head onto a table, and the other by the same method into a distant corner. So realistic was the work of the three men concerned that screams on the part of female onlookers, and expressions of admiration from those of the male variety accompanied the scene's making. Director Cabanne shook hands with the fight trio and gave voice to enthusiastic praise. "Immense, Dug.!" he told Mr. Fairbanks, whereupon "Dug." struck a smiling comedy pose for a make-believe still.

The Universal seems to have a strangle hold on the woman producers. It numbers in its ranks three of the recognized lady directors in Grace Cunard, Cleo Madison and Lois Weber, and everyone of them can act as well as produce. Lois Weber has long been known as a writer and producer par excellence, and Grace Cunard has directed with Francis Ford for a long time. Miss Madison was the last to handle the two ends, and she has more than made good at it.

George Melford has gone away for a few days' shooting. It is the first holiday he had taken since he joined the Lasky forces. His last production was "The Race," with Victor Moore and Anita King, and during its taking Melford had quite a narrow escape when an auto soared over a cliff and landed within inches of the platform on which he stood. His camera man kept on cranking although it looked for a moment as though they would both be swept off the stand they occupied. It was one of the narrowest squeaks which ever happened in filmdom.

Corinne Griffith, the young actress who was given her first chance not so long ago by Rollin S. Sturgeon, of the Western Vitagraph, has been selected for a big part in Sturgeon's forthcoming feature. This is a distinct honor for Miss Griffith, as the producer is credited with being one of the shrewdest developers of stars in the country. She has probably only appeared in some half-dozen photoplays in all.

Nell Shipman has taken a tiny bungalow in pretty Pasadena, where, for the next three weeks, she will go into a scenario trance, and expects to issue from it with four feature scripts written on order. Enlarged photographs of Miss Shipman are prominent in Clune's Broadway Theatre lobby display, which announce the early coming of the Vitagraphic Blue Ribbon feature, "God's Country —and the Woman," in which feature Miss Shipman is "the Woman."

Ashton Dearholt, the good looking juvenile lead at the American Film Company studios, is enjoying the few first days' vacation in his year of many roles at the Santa Barbara studio. He is spending it at Bill Russell's ranch, where his popularity with Jim, the queer little Chinese chef, accounts for the wonderful and special dishes that make their appearance when Mr. Dearholt is the guest. For the most part, however, the latter's vacation days are spent in the American Company's studio. Mr. Dearholt claiming that the height of enjoyment is to be able to pass a director on the lot with the certain knowledge that he is not going to issue a make-up order for five-minutes-from-now.

At the Majestic Theatre, in Los Angeles, the management are trying the experiment of having "surprise" nights when Triangle stars appear in sketches and the like. Charles Murray, Bessie Barriscale, Enid Markey and others have seemingly given much pleasure to audiences. Whether this is to be continued remains to be seen.

William D. Taylor, the Pallas producer, who is just finishing up his photoplay version of a story by George Beban and with that artist starred, has been suffering from a poisoned hand, which threatened for a time to be serious. He still carries his arm in a sling.

"Ramona" is still runing at the Auditorium, but its last week is announced, for they want the big settings for Chicago, it is said. The feature has had a remarkable run in Los Angeles, and it has enhanced the reputation of Donald Crisp as a producer to a large extent. He is expected back soon to put the new feature on.

TWO MASS. FILM BILLS WITHDRAWN.

Two bills that might have affected the film industry in Massachusetts were defeated last week.

The first was a proposed law calling for a ten-minute intermission between each reel of film shown.

The second bill provided for a time limit for film exhibitions, and was in effect practically the same as the first measure.

It being evident that neither bill could pass the Massachusetts law making body, their respective sponsors withdrew them. Score two for the picture game.

BEECROFT LEAVES HORSLEY.

Chester Beecroft, general manager for David Horsley's Centaur Films, retired from that concern last week.

Rumor credits Mr. Beecroft, who is rated one of the film industry's really big men, with accepting an executive position with the Eastern Film Co., of Providence, R. I.

TOM INCE'S WAR PICTURE.

Tom Ince is expected in New York any day now with his new war picture, "He Who Returned."

The big feature is said to be the most ambitious thing the Kay-Bee wizard has produced up to date.

A Broadway theatre will be selected for the feature's metropolitan *premiere*, negotiations now being under way with a large house centrally located.

MLLE. MARCELLE, Wm. Fox's little French actress, will sail from Kingston, Jamaica, April 1, for New York. She completed two features while in the tropics as well as playing one of the leading roles in the tremendous picture, which Brenon directed, of Annette Kellermann. Mlle. Marcelle will return to the Fox studio in New York the moment she lands.

"MOTION PICTURE ACTING"—Complete Instruction and real facts for ambitious amateurs. Approved by libraries and directors. Tells How to Prepare for Photoplaying, How engagements are Secured, How Photoplays are Produced. Invaluable for Scenario Writers. 101 pages, cloth bound, illustrated. Only 50c., postpaid. Order to-day. Your opportunity. PRACTICAL PUBLISHING CO., 75 Manhattan Avenue, New York.

BEN WILSON, one of the genuinely famous stars of the film world, presently portraying leading roles for the Universal Film Co., bought three business suits and an evening dress suit last week, all selected from the irreproachable stock of Mack Models, now on exhibition at the motion picture players favorite sartorial emporium. Mr. Wilson on reaching the Universal Studio casually mentioned his purchases to King Baggott, who immediately requested him to array himself forthwith in his gladsome garments, that the assembled artists might determine without question what was best in the way of style, finish and exclusive workmanship. Come in and look over our assortment of men's hats, all the latest shades and shapes in headgear.

Sincerely,

EDDIE MACK

Broadway's Famous Tailor to the Profession.

Ready to Wear or Made to Measure.

1582-1584 Broadway,
Opposite Strand Theatre.

732-734-736 7th Avenue,
Bet 47th and 48th Sts.,
Opposite Columbia Theatre,
New York City.

PICTURE PLAY REPORTS.

"DRIFTWOOD."

PRODUCED BY OCEAN FILM CORP. FIVE REELS.

Released March 22. By Rayer Film Corp. (State Rights.)

STORY—Dramatic, with "sex" interest.
SCENARIO—Good.
DIRECTION—Well directed feature. Marshall Farnum, director.
ACTION—Always interesting.
SITUATIONS—Well played and directed.
ATMOSPHERE—Convincing.
CONTINUITY—Even.
SUSPENSE—Well maintained.
DETAIL—Well attended to.
COSTUMES—Right.
PHOTOGRAPHY—Good.
LIGHTING—O. K.
EXTERIORS—Well chosen.
INTERIORS—Realistic.
BOX OFFICE VALUE—All things considered, should make good average drawing card.

REMARKS.

There is plenty of good dramatic entertainment offered in "Driftwood." Those who are familiar with conditions often governing the employment of female office assistants by men of the "chicken chasing" type, will appreciate the theme of this feature. There may be some who might consider the trials of the heroine a trifle overdrawn. Be that as it may, "Driftwood" will appeal to the average audience.

Vera Michelena, while not overstrong in the scenes requiring emotional ability, was pleasing throughout. Chas. Graham looked and acted the wicked business man to perfection, and Harry Spingler was easy and natural in the sort of juvenile role he revels in. Joe Daly contributed an excellent characterization. "Driftwood," altogether, can be termed a good feature. *Rik.*

"THE FORTUNATE YOUTH."

PRODUCED BY OCEAN FILM CORP. FIVE REELS.

Released March 22. By Rayer Film Corp. (State Rights.)

STORY—Adaptation of Wm. J. Locke's novel of the same name. Romantic drama.
SCENARIO—Fair.
DIRECTION—The picture seems to have been recut, consequently it would be difficult to venture an opinion on the direction as a whole.
ACTION—Draggy and uninteresting.
SITUATIONS—Not always convincing. Several scenes are much too lengthy.
CONTINUITY—Lacking. This may be due to misplaced titles.
SUSPENSE—Very much lacking.
DETAIL—Fair.
COSTUMES—Right.
ACTING—The story was not particularly suitable for screening, consequently the acting does not always appear convincing.
PHOTOGRAPHY—Fair.
LIGHTING—Ordinary.
EXTERIORS—English atmosphere not well suggested.
INTERIORS—Fair.
BOX OFFICE VALUE—Wm. J. Locke has a following through his magazine connections.

REMARKS.

"The Fortunate Youth," as filmed by the Ocean Film Corp., does not present the best possible screen entertainment by any means. Wilmuth Merkyl plays the principal male role, and does his best to make the part convincing, but the story is all against him. Others whose acting suffered from somewhat the same cause were: Wm. Cahill, G. Davison Clark, Chas. Graham, Marguerite Forrest and Betty Holton.

On the whole, the cast is fine, but good artists must be furnished with suitable material to appear at their best. "The Fortunate Youth," on the whole, is but a fair production. *Rik.*

"SCARS AND STRIPES FOREVER."

PRODUCED BY UNIVERSAL. TWO REELS.

Released March 16. By Universal.

STORY—Usual movie farce with interpolated "bits."
SCENARIO—Made to order.
DIRECTION—Good.
ACTION—Fast and furious.
SITUATIONS—Several funny ones.
ATMOSPHERE—Right.
CONTINUITY—Even.
COSTUMES—O. K.
ACTING—Good comedians.
PHOTOGRAPHY—Standard.
EXTERIORS—Interesting.
INTERIORS—Prison scenes well built.
BOX OFFICE VALUE—Good filler.

REMARKS.

Billie Ritchie has developed into a very good screen comic, with a method more or less his own. It seems too bad, though, aside from who is the originator of the derby hat, small mustache and cane, attributes of both Chaplin and Ritchie, that Ritchie continues to use these comedy accessories. Inasmuch as Chaplin used them first, at least on the screen, and additionally, because Ritchie, who is naturally a clever comedy pantomimist, doesn't need to use anybody's make-up there seems no reason why the latter should continue them. "Scars and Stripes" is one of the best picture comedies put out by Universal for a long time. May they continue the good work. *Rik.*

PICTURE PLAY REPORTS.

"THE HAVOC."

PRODUCED BY ESSANAY. FIVE REELS.

Released March 27. By V. L. S. E.

STORY—Adaptation of H. S. Sheldon's play of same name.
SCENARIO—Technically fine.
DIRECTION—Good.
ACTION—Always interesting.
SITUATIONS—Intensely dramatic and beautifully acted.
ATMOSPHERE—Correct.
CONTINUITY—Even.
SUSPENSE—Finely maintained throughout.
DETAIL—Great.
COSTUMES—Right.
ACTING—Lewis Stone, Bryant Washburn and Gladys Hanson offer marvelously accurate interpretations of three most difficult roles.
PHOTOGRAPHY—Fine.
LIGHTING—Excellent.
EXTERIORS—Convincing.
INTERIORS—Good.
BOX OFFICE VALUE—Should draw well in the better houses.

REMARKS.

"The Havoc," as a stage drama, was presented on Broadway for a season, and on tour for an additional two seasons by Henry Miller, with unqualified success.

In visualized form this well constructed sex drama proves particularly interesting, not only through the appeal of its excellent story, but also in the manner the tale is unfolded by an unapproachable cast of players. The fact that three principals practically hold the attention of the spectator for five reels is unusual in itself.

"The Havoc," on the whole, can be classified as a feature film of the very best grade. *Rik.*

"THE BLINDNESS OF LOVE."

PRODUCED BY ROLFE. FIVE REELS.

Released March 16. By Metro.

STORY—A story of domestic life and filial devotion, carrying a genuine appeal.
SCENARIO—Good.
DIRECTION—Excellent.
ACTION—Interesting.
SITUATIONS—Convincing.
ATMOSPHERE—Proper.
CONTINUITY—Even.
SUSPENSE—Nicely maintained.
DETAIL—Correct.
COSTUMES—Right.
ACTING—A fine cast enhances the appeal of the story.
PHOTOGRAPHY—Good.
LIGHTING—Good.
EXTERIORS—Excellent.
INTERIORS—Well photographed.
BOX OFFICE VALUE—Julius Steger is known throughout the country through his numerous vaudeville tours. The feature should draw in almost any class of house.

REMARKS.

"The Blindness of Love" is a pretty little story of fatherly devotion, nicely directed, competent y acted and properly mounted as regards scenic accessories, etc. Geo. Le Guerre scores as the headstrong, spoiled son of the rich man, and Grace Valentine is excellent as the boy's sweetheart.

Julius Steger offers a particularly pleasing portrayal of the self-sacrificing parents whose confidence in his boy is boundless. The picture play is one that shou'd appeal to all classes of movie patrons. *Rik.*

"THE HEART OF PAULA."

PRODUCED BY PALLAS PICTURES. FIVE REELS.

Released April 3. Paramount.

STORY—Melodrama. *Locale,* Mexico.
SCENARIO—Good.
DIRECTION—Masterful.
ACTION—Interesting.
SITUATIONS—Great.
CONTINUITY—Even.
SUSPENSE—Gripping.
PHOTOGRAPHY—Very good.
LIGHTING—Par excellence.
COSTUMES—Correct.
DETAIL—Almost perfect.
EXTERIORS—Beautiful and natural.
INTERIORS—Very good.
BOX OFFICE VALUE—Should stand 'em up and repeat very well.

REMARKS.

At the initial showing of the feature two different endings were shown. One with a happy sequel and the other rather dismal. It has been decided to use the happy finale, which in our opinion was a correct decision. While the unhappy finish contained all the elements of dramatic art, it would have left a few questions unanswered, and been a trifle inconsistent. The "happy" finale was the most logical, inasmuch as it proves the hero of the story a manly chap, whereas the "unhappy" ending leaves the impression that he has "missed fire."

For dramatic results the gruesome finish was perfect, but for *entertainment* the chosen finale will prove more acceptable.

As a photoplay it is in the very first rank of productions, and a few trifling mistakes in technique may be excused under the cloak of "stage license."

The story is carried out with a gripping intensity, aided materially by every trick of photoplay art, and the splendid acting of the cast. The camp fire scene is deserving of special mention, and a few other scenes in which light effects are used, are examples of first class showmanship and skill in direction.

Lenore Ulrich, as Paula, proved a revelation in screen acting. This blue-eyed young lady of the graceful carriage and expressive face played a trying role, which called for every conflicting emotion possible for a human to exhibit and that she scored a distinct triumph goes without saying. If there be others who can act the role of the passionate, big hearted love-craving Spanish girl without *suggestion,* let them step forth. For therein lies the secret of Lenore Ulrich's art.

That Howard Davies, as Pacheco, is an actor of merit cannot be controverted, and his worth throughout was of the highest order. In the "close ups" every fleeting expression of his face was depicted in a manner which left no doubt as to his qualifications.

Forrest Stanley, as Bruce McLean, played convincingly as did Velma Lefler as Claire. The remainder of the cast was very good, and the "types" were excellent.

All in all a gripping screen play that will hold the interest of anyone. *Jem.*

"A LEAP YEAR WOOING."

PRODUCED BY KALEM. ONE REEL.

Released March 2. Gen. Film Program.

STORY—Very tiresome farce.
SCENARIO—Fair.
DIRECTION—Passable.
ACTION—Soggy.
SITUATIONS—Particularly unfunny.
ATMOSPHERE—O. K.
CONTINUITY—Lacking.
SUSPENSE—Lacking.
DETAIL—Fair.
COSTUMES—O. K.
ACTING—Ordinary.
PHOTOGRAPHY—Good.
LIGHTING—O. K.
EXTERIORS—Good.
INTERIORS—Studio stuff.
BOX OFFICE VALUE—Rose Melville, of "Sis Hopkins" fame, is featured.

REMARKS.

The Kalem Co. has been making a series of "Sis Hopkins" comedies, with Rose Melville, originator of the type in the name role. If the above comedy is a fair sample of the series—good night. Of all the unfunny, tiresome attempts at laugh making, "A Leap Year Wooing" is about the limit. At that, Lubin has turned out some sadder comedies in the past, but "A Leap Year Wooing" is a fair contender for cellar championship comedy? honors. *Rik.*

"THE BONDMAN."

PRODUCED BY WM. FOX FILM. FIVE REELS.

Released March 27. By Fox Film.

STORY—Adaptation of Hall Caine's novel of same name. Melodrama, with psychological interest.
SCENARIO—Good.
DIRECTION—Very good. Edgar Lewis has turned out a corking feature.
ACTION—Picture teems with action.
SITUATIONS—Several b'g dramatic situations. All are well played and contain the "punch."
ATMOSPHERE—Realistic.
CONTINUITY—Even.
SUSPENSE—Strong.
DETAIL—Excellent.
COSTUMES—Right.
ACTING—Fine cast.
PHOTOGRAPHY—Good.
LIGHTING—Excellent.
EXTERIORS—Beautiful.
INTERIORS—Striking.
BOX OFFICE VALUE—Should prove a big draw.

REMARKS.

Wm. Farnum, one of the best portrayers of strong, gripping roles now before the picture loving public, is the featured player. Mr. Farnum is seen at his best as Jasca, a giant Icelander, a part calling for virility and intelligent interpretation. Harry Spingler gives an excellent performance as Sunlocks, a role which fits him like the proverbial glove. There are several flashes showing crowds in action, all particularly well directed and photographed. These ensemble scenes give the feature an air of bigness and distinction. "The Bondman" is a fine entertainment for the screen, and on the whole a notable production. *Rik.*

"THE SUPREME SACRIFICE."

PRODUCED BY WORLD-PREMO. FIVE REELS.

Released March 22. By World Film.

STORY—Melodrama. Conventional plot woven about interesting theme.
SCENARIO—Good.
DIRECTION—Fair.
ACTION—Interesting.
SITUATIONS—Ordinarily pleasing.
ATMOSPHERE—Underworld atmosphere very fine.
CONTINUITY—Could be better. Lacks sequence.
SUSPENSE—Fair.
DETAIL—Good.
COSTUMES—Right.
ACTING—Good.
PHOTOGRAPHY—Good.
LIGHTING—O. K.
EXTERIORS—Well chosen.
INTERIORS—Convincing.
BOX OFFICE VALUE—Robert Warwick's name will draw.

REMARKS.

While this feature lacks several essentials in story and production, it is nevertheless interesting. The various roles are excellently played and the character sketches true to type.

Robert Warwick, as the chap who sacrifices so much for his friend, plays with his usual sincerity, and Vernon Steele, as the vacillating minister offers a fine conception of a rather difficult role.

Anna I. Nillson, Christine Mayo and Jessie Lewis are all happily cast. "The Supreme Sacrifice" is never great, and has more than one or two technical faults, but on the whole should please the average audience. *Rik.*

"THE STRUGGLE."

PRODUCED BY WORLD-EQUITABLE. FIVE REELS.

Released March 27. By World Film.

STORY—Melodrama, with sex interest and rather creepy pathological theme.
SCENARIO—Good.
DIRECTION—On the whole the picture shows competent direction. John Ince, director.
ACTION—Interesting.
SITUATIONS—Impressive and convincing.
ATMOSPHERE—Well suggested. Especially good in scenes showing desert island.
CONTINUITY—Unbroken.
SUSPENSE—Well maintained.
DETAIL—Fine.
COSTUMES—Right.
ACTING—Good cast.
PHOTOGRAPHY—Partly good and parts not so good.
LIGHTING—Not always good.
EXTERIORS—Very good.
INTERIORS—Excellent.
BOX OFFICE VALUE—Average drawing card.

REMARKS.

Frank Sheridan, who is the starred player, offers a rather interesting character study, but Arthur Ashley's performance is really the outstanding feature of "The Struggle." The story unfolded is told in convincing fashion, and the picture has the benefit of first class direction and good scenic accessories. The idea of a man committing suicide because he thinks himself a leper, however, seems about the limit in suggesting the horrible. These two disagreeable factors will not tend to leave the average spectator in a particularly optimistic frame of mind. *Rik.*

Anna Luther, whose fragile daintiness accounts for the "refined leads only," played by her when in New York, for this reason is a double surprise in her daring work in Keystone pictures. The girl with the red-gold hair and distinctive eyebrows, upon coming to the West coast a year ago, affected an entire change in her line of work when she signed with her present company, playing opposite Fred Mace. She seems perfectly at home in Keystone roles. Her last appearance was the Village Vampire, in the picture of that name, being the final proof of her ability as a comedienne.

William F. Russell motored from Santa Barbara to Los Angeles for dinner last Sunday. "Business, Bill?" asked a friend upon an incidental meeting with Mr. Russell at a beach restaurant. "No, only dinner,' replied the American Film Company's lead, as he gave a food order that testified to the appetite quality of a from-Santa Barbara-to-Los Angeles motor trip.

Frank Borzage and Anna Little have been appearing in a photoplay entitled "The Awakening," in which Anna is a dance hall girl who marries a man while he is under the influence of liquor. In the end it is shown how she really enters his life for good. The play is well written and splendidly acted. Frank directed it himself.

H. B. Warner is to be starred in a feature photoplay at Inceville, under the direction of Reginald Barker. It is to be a military production, and in it there is a very good part for George Fisher, who has done such consistently good work at the Ince quarters. His admirers will be glad to see him in a part worthy of his efforts.

RACE SUICIDE

THE

6-Part Motion Picture Attraction 6-Part

With ORMI HAWLEY and EARLE METCALFE

HERE'S THE PROOF

One week at American Theatre, Seattle, Wash.
One week at Majestic Theatre, Portland, Oregon.
One week at Cleveland, Ohio.

SELLING STATE RIGHTS.

JOS. W. FARNHAM, 220 W. 42d St., New York City

PICTURE PLAY REPORTS.

"BEN BLAIR."

PRODUCED BY PALLAS. FIVE REELS.

Released March 2. By Paramount.

STORY—Ordinary melodrama with Western *locale.*
SCENARIO—Good.
DIRECTION—The story did not permit of anything startling in this relation. On the whole the director did well enough, considering the drawbacks of the plot.
ACTION—Slow.
SITUATIONS—Very conventional.
ATMOSPHERE—Good.
CONTINUITY—Very uneven.
SUSPENSE—Entirely lacking.
DETAIL—Fair.
COSTUMES—Right.
ACTING—Good, bad and indifferent.
PHOTOGRAPHY—Very fair.
LIGHTING—Passable.
EXTERIORS—Good.
INTRIORS—Good.
BOX OFFICE VALUE—Doubtful.

REMARKS.

Dustin Farnum is featured. The cast chosen to support him is made up of competent actors who are always happily fitted with suitable roles.

"Ben Blair" is away below the usual Pallas-Dustin Farnum standard, and at best can only be rated as a second class feature. *Hex.*

"THE HABIT OF HAPPINESS."

PRODUCED BY FINE ARTS (D. W. GRIFFITH). FIVE REELS.

Released March 13. By Triangle.

STORY—Human interest comedy of the legitimate type, with just sufficient dramatic relief to add materially to story's value.
SCENARIO—Excellent. The titles are wonderfully well written, and contain a wealth of philosophical humor.
DIRECTION—Great. Nothing has been overlooked.
ACTION—Fast and furious.
SITUATIONS—Humorous, exciting, dramatically entertaining, and always convincing.
ATMOSPHERE—Correct throughout.
CONTINUITY—Unbroken.
SUSPENSE—Of the breath-holding sort. Nothing of the obvious has been allowed to enter into the proceedings.
DETAIL—Perfect.
COSTUMES—Right.
ACTING—Great Cast. Douglas Fairbanks featured takes a strangle hold on his newly acquired rep. as a light comedy film star.
PHOTOGRAPHY—Great.
LIGHTING—Good.
EXTERIORS—Convincing. All well built and finely photographed.
INTERIORS—Fine.
BOX OFFICE VALUE—Should prove a first class drawing card. This feature has everything.

REMARKS.

"The Habit of Happiness" is a corking comedy built somewhat along the lines of Douglas Fairbanks' preceding vehicle, "His Picture in the Papers," only this feature is even better and more entertaining from every angle than the latter named picture play. Fairbanks fairly revels in a fat part which permits him to do just the things he excels in—saving maidens in distress, making a killing on the stock market and indulging in howlingly funny comedy antics. "The Habit of Happiness" is a classic in its way, and can stand as a model of the best type of visualized light comedy. *Hex.*

"OUT OF THE DRIFTS."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released March 2. By Paramount.

STORY—Melodrama, with plenty of realistic situations.
SCENARIO—Good.
DIRECTION—Searle Dawley directed, and turned out an artistic feature
ACTION—Always interesting.
SITUATIONS—Strong.
ATMOSPHERE—The snow-clad Alpine Mountains are brought vividly before our eyes.
CONTINUITY—Even.
SUSPENSE—A fine quality of dramatic suspense is noticeable throughout.
DETAIL—Very good.
COSTUMES—Accurate.
ACTING—Excellent. First rate cast.
PHOTOGRAPHY—Particularly fine.
LIGHTING—Excellent.
EXTERIORS—Scenically beautiful.
INTERIORS—Atmospherically correct.
BOX OFFICE VALUE—Good drawing card. Should repeat almost anywhere with profit.

REMARKS.

Marguerite Clark is seen in a congenial role, which calls for sympathetic treatment. The little Famous Player's star does admirably in the big situations requiring dramatic power, and is demurely sweet in the lighter moments of the picture play. "Out of the Drifts" embraces five reels of decidedly pleasing picture entertainment. *Hex.*

"LOVELY MARY."

PRODUCED BY ROLFE. FIVE REELS.

Released March 10. By Metro.

STORY—Rather conventional melodrama, with mechanical story. Florida *locale.*
SCENARIO—Fair.
DIRECTION—Passable.
ACTION—Slow.
SITUATIONS—Commonplace.
ATMOSPHERE—Good.
CONTINUITY—Uneven.
SUSPENSE—Lacking.
DETAIL—O. K.
COSTUMES—Right.
ACTING—Fair.
PHOTOGRAPHY—Passable.
LIGHTING—Ordinary.
EXTERIORS—Interesting views of the South are shown.
INTERIORS—Convincing.
BOX OFFICE VALUE—Doubtful.

REMARKS.

Mary Miles Minter is the featured player, and does fairly well in an artificial, opportunity-lacking role. The theme is so ancient that the average movie fan can foresee the ending of the story after the first reel has been shown.

The innocent man sent to prison for another's crime, who contrives, with the aid of the author, to come out with flying colors in the end, is pretty old stuff to be dishing up as a menu for present day picture audiences.

The picture is indifferently produced and poorly acted.

The sole point of interest is the use of the Florida law permitting the leasing of convicts, and even that has been not particularly well brought out. A second class feature in every respect. *Hex.*

"THE VILLAGE VAMPIRE."

PRODUCED BY KEYSTONE (MAX SENNETT). TWO REELS.

Released March 13. By Triangle.

STORY—Farce comedy with a sprinkling of melodrama. Some wonderful thrills.
SCENARIO—Good.
DIRECTION—Whoever directed the smashing of the freight car and the demolishing of an entire frame house by a flying auto certainly knew his business.
ACTION—Starts off slowly but makes mile a minute speed long before finish is reached.
SITUATIONS—Lots of funny situations, all well played.
ATMOSPHERE—Good.
CONTINUITY—A little uneven.
SUSPENSE—Fair.
DETAIL—Good.
COSTUMES—Right.
ACTING—Fine.
PHOTOGRAPHY—Good.
LIGHTING—O. K.
EXTERIORS—Well selected.
INTERIORS—Great.
BOX OFFICE VALUE—A good Keystone. Has rather ordinary story, but several big thrills put it in the top notch class.

REMARKS.

Fred Mace is seen in his now familiar rube impersonation. Mace is the same competent film comic as in days of yore. He never misses an opportunity to put it over in great shape. A first rate cast cuts up the customary Keystone capers as only Keystoners can. "The Village Vampire" will make 'em hold tight to the seats and hold their breaths hard when they see that freight car smashed to smithereens. Likewise it will make 'em howl quite frequently with unrestrained mirth. *Hex.*

"THE LOST BRIDEGROOM."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released March 20. By Paramount.

STORY—Comedy drama with plenty of heart interest. Willard Mack, author. Strong story, possessing genuine appeal. New York *locale.*
SCENARIO—Technically excellent.
DIRECTION—James Kirkwood directed and turned out a fine production.
ACTION—Something doing every minute.
SITUATIONS—All of the most interesting and human type imaginable.
ATMOSPHERE—Especially realistic in the manner the second class saloon keeper's home life is reproduced.
CONTINUITY—Not a break from beginning to end.
SUSPENSE—Evenly maintained throughout.
DETAIL—Excellent.
COSTUMES—Right.
ACTING—Fine. Jack Barrymore is seen at his best and plays legitimately for laughs, with a fine sense of high comedy values.
PHOTOGRAPHY—Up to the Famous Players earlier standard, which means of the best obtainable.
LIGHTING—Never obtrusive. Some excellent interior light effects are shown.
EXTERIORS—Well chosen.
INTERIORS—The living rooms of the McQuirk family are remarkable in their faithful suggestion of a certain phase of New York domestic conditions.
BOX OFFICE VALUE—A Class "A" feature, well produced story, and possessing a real star in the person of Jack Barrymore. Should prove a first rate drawing card, good for best houses. Suitable for any class of house.

REMARKS.

Willard Mack's story may have been written expressly for the screen, also it may have been conceived with Jack Barrymore in mind for the chief character, nevertheless a happier combination of vehicle and star has not been seen in many a long day. The tale of the bridegroom to be who loses his identity and falls into all sorts of unpleasant adventures, is the type of comedy drama which mingles the heartiest laughs with an occasional tear. More of this type of screen play would be a welcome addition to the current feature output. *Hex.*

"HER BITTER CUP."

PRODUCED BY RED FEATHER.

Released March 20. By Universal.

STORY—Unconvincing melodrama of mechanical construction.
SCENARIO—Passable.
DIRECTION—Good as possibly could be expected with poor subject.
ACTION—Slow.
SITUATIONS—Conventional melodrama, mostly overacted.
ATMOSPHERE—Lacking.
CONTINUITY—In and out.
SUSPENSE—The story is so obvious suspense is out of the question.
DETAIL—Fair.
COSTUMES—Right.
ACTING—As good as could be expected with foolish story.
PHOTOGRAPHY—Ordinary.
LIGHTING—Ordinary.
EXTERIORS—Good.
INTERIORS—Unconvincing.
BOX OFFICE VALUE—Doubtful. Might draw in the smaller houses once around.

REMARKS.

"Her Bitter Cup" is one of those old fashioned melodramas in which the players at times seem ridiculous in their vain efforts to make the hodge podge convincing. Cleo Madison plays a sort of modified vampire role fairly well, and is accorded good support by the two male principals.

As it stands "Her Bitter Cup" could be re-titled and made into an excellent burlesque melodrama. It's so bad it's funny. *Rik.*

"THE UNPARDONABLE SIN."

PRODUCED BY WORLD. FIVE REELS.

Released March 2. By World Film.

STORY—Commonplace melodrama.
SCENARIO—Fair.
DIRECTION—Passable.
ACTION—Slow and draggy.
SITUATIONS—Conventional.
ATMOSPHERE—Fair.
CONTINUITY—Lacking.
SUSPENSE—Lacking.
DETAIL—Fair.
COSTUMES—Right.
ACTING—Holbrook Blinn, excellent actor, finds it difficult to make central character convincing.
PHOTOGRAPHY—Fair.
LIGHTING—Fair.
EXTERIORS—Good.
INTERIORS—Good.
BOX OFFICE VALUE—Doubtful.

REMARKS.

This is one of those "Down With the Demon Rum" melodramas, which carries an additional thread of plot, involving the conviction of an innocent man, for a crime committed by another.

Of course the other man, who naturally is the villain, is found out, and suffers his just deserts. There isn't much to the plot, and many inconsistencies were allowed to creep in, in the directorial department. On the whole "The Unpardonable Sin" is rather hard to forgive.

It's just an ordinary movie which could have been done in two reels.

As a big feature it doesn't class at all. *Rik.*

NEW CORPORATIONS.

THE MOTION PICTURE EXHIBITION CO., Inc., printing, publishing, motion picture films, incorporated at Albany, March 21, for $50,000; F. Smith, C. J. and M. L. Van Dusen.

ARBOR AMUSEMENT CO., Inc., theatres, moving pictures, incorporated at Albany, March 21, for $5,000; H. Ruehe, W. F. Reilly and J. A. Dolan.

THE Motion Picture Exhibitor Publishing Co., general printing and publishing business and motion picture films, incorporated at Albany, March 22, for $50,000; Mary L. Van Deusen, Cortlandt J. Van Deusen and Frederick Smith.

SECOND TRIANGLE NIGHT

BETTER THAN FIRST

Reports are continually being received that the second night on which "Triangle" plays are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

TRIANGLE FILM CORPORATION

Brokaw Building, N. Y. C.

PICTURE PLAY REPORTS.

"THE TWO-EDGED SWORD."

PRODUCED BY VITAGRAPH. FIVE REELS.

Released March 27. By V. S. L. E.

STORY—Melodrama, by L. Case Russell.
SCENARIO—Fair.
DIRECTION—Fairly good.
ACTION—See remarks.
SITUATIONS—Some good.
ATMOSPHERE—O. K.
CONTINUITY—Jerky.
SUSPENSE—Prolonged.
DETAIL—Average.
COSTUMES—In keeping.
ACTING—See remarks.
PHOTOGRAPHY—Good.
CAMERA WORK—O. K.
LIGHTING—Good.
EXTERIORS—Fine.
INTERIORS—Very good.
BOX OFFICE VALUE—Inasmuch as V. S. L. E. features of this type have a certain following it will doubtless draw.

REMARKS.

There is much "love" scattered about in the feature, and the inconsistency of the story is apparent. A lovely state of affairs exists between a husband and wife. Both are allowed to "break the rules" without any divorce or separation, etc., resulting therefrom.

The husband, in Maine, receives a telegram that his wife has been seriously injured on Long Island. Evidently he walks from Maine, as upon his arrival the lady is able to walk about. The auto smash-up scene was badly staged and did not carry conviction.

The theme does not really belong. The first two reels proved interesting, but after that the feature staggers along painfully. It would have made a better three reeler.

The acting of Edith Story sustained the interest to some extent, although she wore one dress that fit her like the "paper on the wall" and rather dispelled the illusion that she was a child. Evart Overton was inclined to over act, at times. Logan Paul and Mrs. Nellie Anderson, in character parts, registered nicely. *Jem.*

"THE HAND OF PERIL."

PRODUCED BY PARAGON. FIVE REELS.

Released March 20. By World Film Corp.

STORY—An adaptation of "The Secret Agent," by Arthur Stringer.
SCENARIO—Good.
DIRECTION—Splendid.
ACTION—Brisk.
SITUATIONS—Fine.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Proper.
DETAIL—Almost perfect.
COSTUMES—Correct.
ACTING—See remarks.
PHOTOGRAPHY—O. K.
CAMERA WORK—Good.
LIGHTING—Some very effective.
EXTERIORS—Natural.
INTERIORS—Well staged.
BOX OFFICE VALUE—Big draw.

REMARKS.

For a picture that will carry you along at a rapid pace and hold your interest throughout, this feature can be recommended. Thrill after thrill is experienced by the spectator.

The showing of an interior containing nine rooms, with action taking place in each room simultaneously is unusual in itself, and eliminates the necessity of using many "flash backs." It abounds with original situations, and the "close ups" are arranged so as to lend to the situations every bit of dramatic value possible.

A well directed picture. The acting of House Peters was admirable. June Elvidge, as Maura Lambert, was acceptable in a part that was not prominent in the story. Doris Sawyer, as "Bull's eye" Cherry, proved herself a corking screen performer. Ralph Delmore was fine as the gang leader. Ray Pilcer, as Tony Morello, was convincing. A few bits were well handled. *Frel.*

"THE SOWERS."

PRODUCED BY LASKY. FIVE REELS.

Released March. By Paramount.

STORY—Melodrama of Russian intrigue.
SCENARIO—Splendidly constructed.
DIRECTION—Excellent judgment shown.
ACTION—Moves smoothly.
SITUATIONS—Very well staged.
ATMOSPHERE—Fine.
CONTINUITY—Even.
SUSPENSE—Holding.
DETAIL—Accurate.
COSTUMES—Correct.
ACTING—Broadway standard.
PHOTOGRAPHY—Clear.
CAMERA WORK—Good.
LIGHTING—Lasky standard.
EXTERIORS—Natural and well chosen.
INTERIORS—Good.
BOX OFFICE VALUE—Big draw.

REMARKS.

There have been many melodramas, both on the spoken and screen drama, which have employed the subject of intrigue in Russia, but few, if any, have carried the interest contained in this feature.

The action is of the interesting character, and scene follows scene in natural sequence. The lighting bits are very effective, and the situations have been staged with a view to securing the best results possible.

The acting of the cast is worthy of mention. Blanche Sweet gained ready sympathy in the role of Karin Dolokhof, although the story calls more for the exploitation of the male roles. Thomas Meighan, as Prince Paul Alexis, gave a masterful performance, and at all times registered nicely. Theodore Roberts, as the Chancellor, exhibited a superiority of gesture and expression that was commendable. Mabel Van Buren, in the role of Princess Tanya, and Count Egor Strannik, in the person of Ernest Joy, played carefully and delicately their respective parts, and secured convincing results. *Frel.*

"ONE DAY."

PRODUCED BY B. S. MOSS. FIVE REELS.

Released March 1. By B. S. Moss. (State Rights Feature.)

STORY—Adaptation of Elinor Glyn's novel of same name. Sequel to "Three Weeks." Commonplace, melodramatic story, with conventinoal plot. Slight "sex" interest.
SCENARIO—Good. Two reels would have been plenty. Whoever wrote the scenario possessed lots of imagination.
DIRECTION—Hal Clarendon directed, and considering ordinary story, performed wonders.
ACTION—Strong in spots. Inasmuch as the story's possibilities are limited, considerable padding was necessary to fill out required five reel footage.
SITUATIONS—The scenes played by Jeanne Iver and Victor Sutherland were cleverly acted and dramatically interesting. Most of the situations are of the familiar sort.
ATMOSPHERE—Hal Clarendon, director, is entitled to a word of praise in this relation, because of the fine suggestion of foreign atmosphere he attained in the exteriors representing the Balkan country.
CONTINUITY—Unbroken, but the tale unfolded fails to convince, consequently the picture grows wearisome toward the finish.
SUSPENSE—Owing to the obvious nature of the plot it was difficult for the director to maintain any strong degree of dramatic suspense.
DETAIL—Excellent.
COSTUMES—Correct, according to the best sources of information. The military costumes worn around the court puts this feature somewhat in the "costume" class.
ACTING—On the whole, very good cast. Robert Broderick, Barclay Barker, John Webb Dillon, Hal Clarendon and Master Richard Ross according star excellent support.
PHOTOGRAPHY—Some parts of the picture are excellently photographed, others fairly well done.
LIGHTING—Nothing spectacular is shown, but on the whole the lighting will pass.
EXTERIORS—Really convincing.
INTERIORS—Right.
BOX OFFICE VALUE—As a sequel to "Three Weeks," "One Day" should draw. Good for once around, but seems rather doubtful for repeats. Has advertising possibilities.

REMARKS.

There isn't much to say of the feature dramatically, as the plot is of the ultra-conventional sort. Good directing and competent acting, however, make it fairly entertaining. As a feature film it does not compare at all favorably with its predecessor, "Three Weeks." *Hex.*

"THE ARYAN."

PRODUCED BY KAY-BEE (TOM INCE). FIVE REELS.

Released March 20. By Triangle.

STORY—Intense Western melodrama, full of dramatic suspense and psychological interest.
SCENARIO—Technically flawless.
DIRECTION—Of the best. The manner in which "The Aryan" has been produced will stand comparison with anything any Broadway management has shown in years.
ACTION—Rapid fire, highly melodramatic and always holding.
SITUATIONS—Superbly played by a company of real artists.
ATMOSPHERE—Striking. The picturesque early West is depicted faithfully in all of its wild and woolly wickedness.
CONTINUITY—Perfect. Not a dull moment throughout. Five reels seem as one.
SUSPENSE—Particularly well maintained, adding immense value to story.
DETAIL—Great, especially in the combined gambling house and dance hall scenes.
COSTUMES—Always consistent and accurate.
ACTING—Could not be better. Wm. S. Hart does remarkable work as the bad man who is reformed by a good woman's influence. Louise Glaum also gives a fine performance.
PHOTOGRAPHY—Standard. Some excellent long shots and numerous "close-ups" of principals are capitally done.
LIGHTING—Impressionistic.
EXTERIORS—Western locale. Fine examples of beautiful Western scenery, all well chosen.
INTERIORS—Realistic.
BOX OFFICE VALUE—Should stand 'em up in best houses. Good feature for any class of picture house. Should repeat and draw big money.

REMARKS.

Wm. S. Hart appears in "The Aryan" in a somewhat similar role to that played by the admirable portrayer of early Western types, in "Hell's Hinges," a Triangle-Kay-Bee, released some five weeks ago. Bessie Love, a clever girl, who does not seem to be over sixteen or seventeen years of age, plays the part of a trusting little country maiden in almost unapproachable fashion.

"The Aryan" is one of the best and most appealing Western melodramas turned out up to date by the Kay-Bee Co. Nothing higher in the way of commendation can be said, considering Tom Ince's numerous wonder plays of the West which have graced the screen for the past five years. *Hex.*

"GYPSY JOE."

PRODUCED BY KEYSTONE (MACK SENNET). TWO REELS.

Released March 20. By Triangle.

STORY—Melodramatic farce. Not particularly interesting. Several typical Keystone thrills help the comedy immensely.
SCENARIO—Fair.
DIRECTION—Good.
ACTION—Starts off slowly, picks up and drops off again toward finish.
SITUATIONS—Typical Keystone stuff.
ATMOSPHERE—O. K. Some scenes of Gypsy life are very convincing.
CONTINUITY—Uneven.
SUSPENSE—Fair.
DETAIL—O. K.
COSTUMES—Right.
ACTING—Good.
PHOTOGRAPHY—Standard.
LIGHTING—Nothing out of ordinary called for.
EXTERIORS—Good.
INTERIORS—Good.
BOX OFFICE VALUE—Only an average Keystone, at that far in advance of nearest imitators.

REMARKS.

Joe Jackson, the vaudeville star, who made a great reputation in that field as a comedy cyclist and pantominist, is featured. It seems strange that Jackson's personality does not register better on the screen, but the fact remains that in this picture he is just passably humorous, and never as howlingly funny as he has seemed on the vaudeville stage. Possibly it may have been lack of opportunity due to the story, but as a picture comic Jackson falls far short of the best Keystone standards. *Hex.*

"THE SOUL MARKET."

PRODUCED BY POP. PLAYS AND PLAYERS. FIVE REELS.

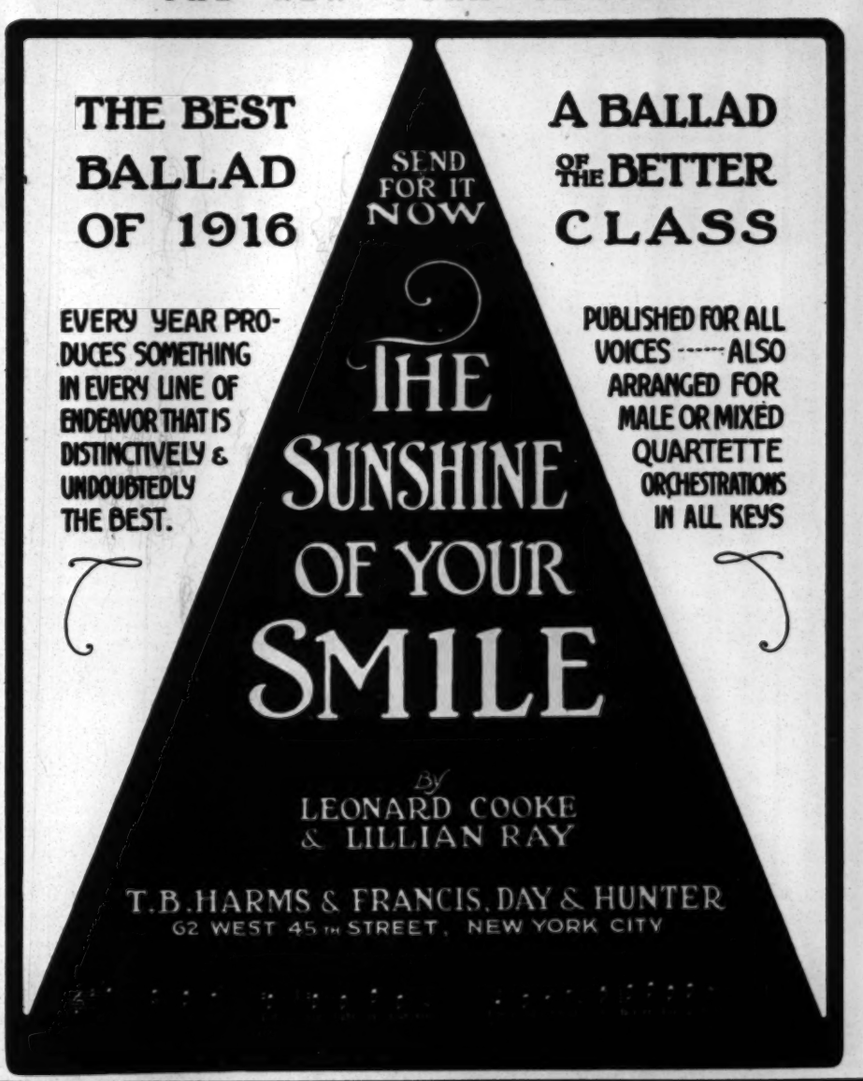
Released March 16. By Metro.

STORY—Melodrama of stage life in the gay metropolis.
SCENARIO—Good.
DIRECTION—The feature has been well directed, especially in the scenes in and around the theatre.
ACTION—Interesting.
SITUATIONS—Dramatic and the better part well played.
ATMOSPHERE—The atmosphere of the theatre predominates, and is always convincing.
CONTINUITY—Well maintained.
SUSPENSE—Evenly balanced.
DETAIL—Properly attended to througout.
COSTUMES—Right.
ACTING—Olga Petrova is featured in a congenial role. Others offering fine portrayals are Arthur Hoops, Chas. Brandt and Fraunie Fraunholz.
PHOTOGRAPHY—Not always of the best, but will pass.
LIGHTING—Nothing startling.
EXTERIORS—Good.
INTERIORS—Some handsome boudoir sets are shown.
BOX OFFICE VALUE—Petrova's name should help.

REMARKS.

"The Soul Market" is never great, but contrives to present at least an interesting, and, on the whole, a pleasing narrative. The public at large is always more of less interested in any story of the theatre and its people, and this feature therefore should meet with average success.

The types are all well drawn, including the woman chasing theatrical magnate and his able assistant, the house manager, the usual back stage characters and the actress who spurns the wealthy man's gold (in the play) to marry the supposedly poor but dashing hero. *Hex.*


THE BEST BALLAD OF 1916
SEND FOR IT NOW
A BALLAD OF THE BETTER CLASS
EVERY YEAR PRODUCES SOMETHING IN EVERY LINE OF ENDEAVOR THAT IS DISTINCTIVELY & UNDOUBTEDLY THE BEST.
THE SUNSHINE OF YOUR SMILE
PUBLISHED FOR ALL VOICES ------ ALSO ARRANGED FOR MALE OR MIXED QUARTETTE ORCHESTRATIONS IN ALL KEYS
BY
LEONARD COOKE & LILLIAN RAY
T. B. HARMS & FRANCIS, DAY & HUNTER
62 WEST 45TH STREET, NEW YORK CITY

CINCINNATI.

Winter has hung on tenaciously, but still there is talk of "the end of the season." The German Theatre has five more weeks. The Lyric will run way into April. Chester Park announces its "First Look Day" on April 23.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Julia Arthur comes March 26, in "The Eternal Magdalene."

LYRIC (Carl Hubert Heuck, mgr.)—Hauptmann's "The Weavers" opened 25. George MacFarlane, in "Heart o' th' Heather," next.

B. F. KEITH'S (John F. Royal, mgr.)—Bill 25 and week: "The Red Heads," Williams and Wolfus, Clarence Oliver and Georgie Olp, Margaret and William Cutty, Thomas Swift and company, Joe Cook and M. and Mme. Royal and dog. Pathe's Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Bill 25 and week: The Tun Chin Troupe, Free Setters Four, Jessie Haywin and company, Karl, Neuss and Eldrid, and Charles Granville and Irene Mack. Pictures.

MUSIC HALL.—"The Battle Cry of Peace" began it second week 25.

GERMAN (Otto Ernst Schmid, mgr.)—The German Stock Co., in "Nathan der Weise," with Helene Buerger as beneficiary, week of 25.

PORTMANEAU.—Stuart Walker brought his portable theatre to the Gibson ballroom and delighted two audiences of society and literary folk 21.

OLYMPIC (Harry Hart, mgr.)—The Tempters week of 25. The United States Beauties follow.

PEOPLE'S (William Hexter, mgr.)—The Rector Girls put on "Hotel Bunk" 26 and week.

SAN FRANCISCO.

COLUMBIA.—Second week of "The Eternal Magdalene," with Florence Roberts, began March 26.

CORT.—Second week of the cinema picture, "Ramona," began 27.

ALCAZAR.—"A Full House," by the stock company, week of 27.

SAVOY.—"Bringing Up Father" week of 27.

ORPHEUM.—Bill 26 and week: Lubowska, Clark and Verdi, Warren and Conley, Ed. Morton, Arthur Stone and Marian Hayes, Bert Wheeler and company, Four Sultanas, Harry Green and company, and Orpheum pictures.

EMPRESS.—Bill 26 and week: The Allen Trio, Wm. Lytell and company, Mills and Lockwood, Strassel's animals, Burt Lytton, and feature film of "The Bondman."

PANTAGES'.—Bill week of 26: Madie De Long, Will Ward and Girls, Athena, the Bachelor's Sweethearts, Cavana Duo, and pictures.

WANTED

MUSICIANS--PERFORMERS--CANVAS MEN

WE WANT, to open in Atlanta, Georgia in about three weeks, TWO BANDS or MUSICIANS for Two Bands

WANT--Leader, Drummers, Tuba, Trombone and People. Musicians of all kinds

WE WANT a Female Band or Female Musicians. **WE WANT a Boss Canvas Man** and Other Useful People. **Can use Musical Comedy People of all kinds.** Reference, Atlanta National Bank, Atlanta, Ga. Tickets anywhere if we know you—otherwise NO. State all first letter—no wires.

GREENWOOD THEATRICAL AGENCY, Atlanta, Ga.

FREE TO THE PROFESSION
The "HIT" of the Whole U. S. A.

RED, WHITE AND "BLUES" U. S. SLOGAN MARCH

Great, Popular, Patriotic, Preparedness March Novelette. Singers! Dancers! TAKE THE "TIP."
C. L. BARNHOUSE, Oskaloosa, Iowa, U. S. A.

WANTED PEOPLE IN ALL LINES
FOR PERMANENT STOCK

SCENIC ARTIST, who can play Parts. BUSINESS MGR., who knows the STOCK Game.
All people must be young, good dressers on and off. Send full particulars, late photos and programs.
Address Mr. B. BRADLEY, Sixth Ave. Hotel, Pittsburg, Pa.

The Original **CRAWFORD'S COMEDIANS** **CALL** 11th YEAR The Original **APRIL FIFTEENTH**

WANTED Leading and Heavy Man, Versatile Leading Woman, Trombone, Clarinet, Drummer, Traps and Bells, Cornet. Stop in hotels. Show under our model tent theatre. Everything new but the name. Answer quick.
RAYMOND D. CRAWFORD, Nevada, Mo.

SONGWRITERS KEY TO SUCCESS SENT FREE
The Valuable Booklet Explains Too Many Fails. We Revise Poems, Compose and Arrange Music, Secure Copyright and Facilitate Free publication or outright sale. START RIGHT. Send us some of your work to-day for FREE Examination.
KNICKERBOCKER STUDIOS, Gaiety Theatre Building, N. Y. City